A NEWSFIELD PUBLICATION

No.10 February 1986

£1

ZZAP! 64

MONTHLY REVIEW FOR COMMODORE SOFTWARE



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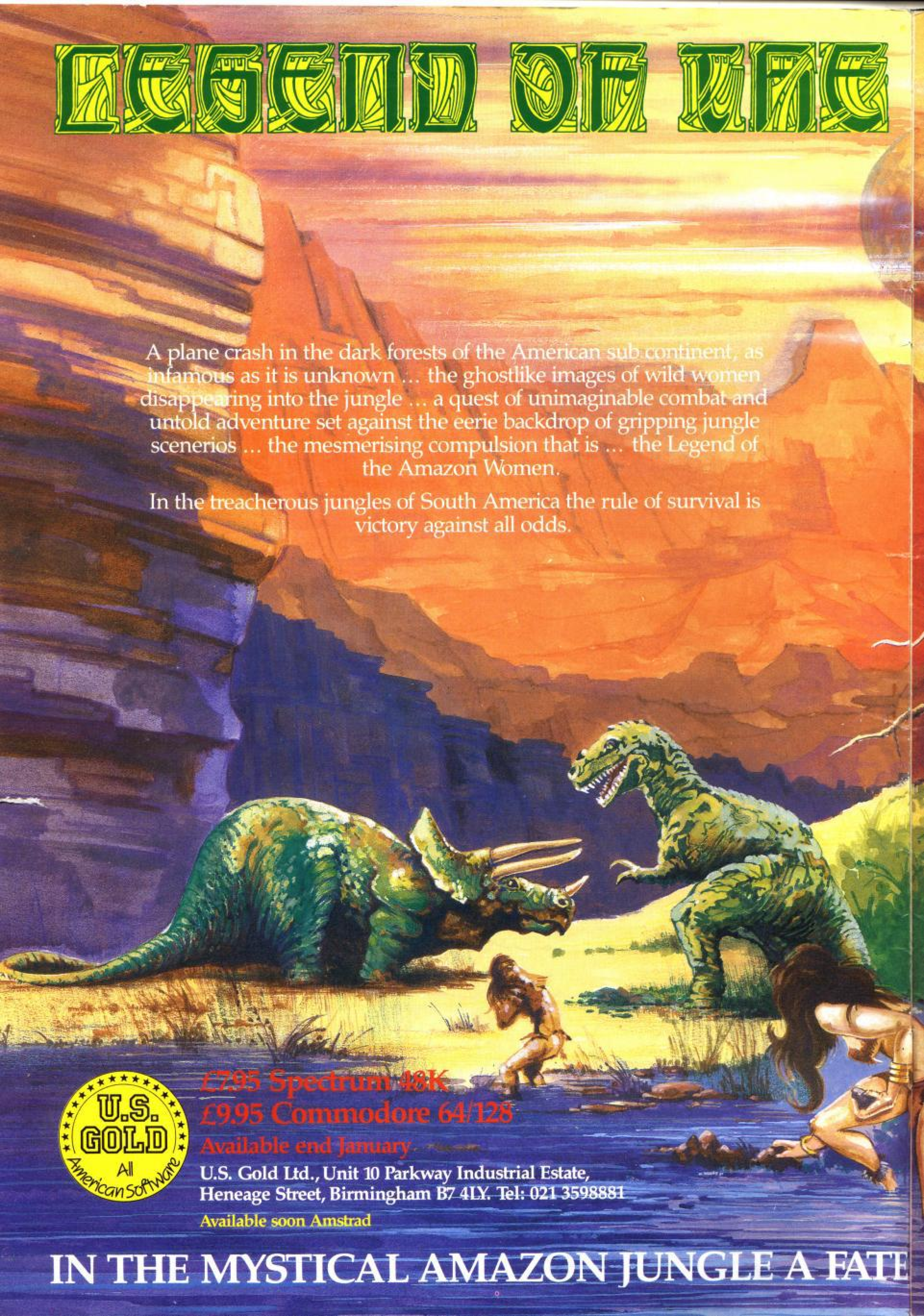
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ISSUE 10 FEBRUARY 1986

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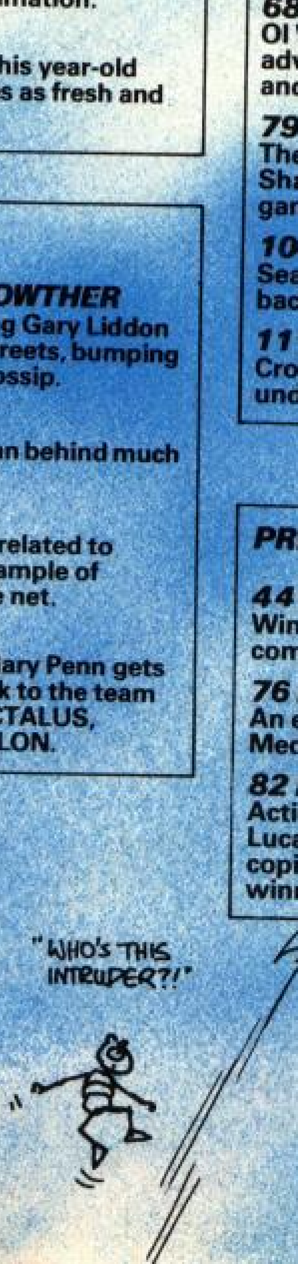
HOT GAMES FOR FEBRUARY

FEBRUARY SPECIALS

ZZAP SECTIONS

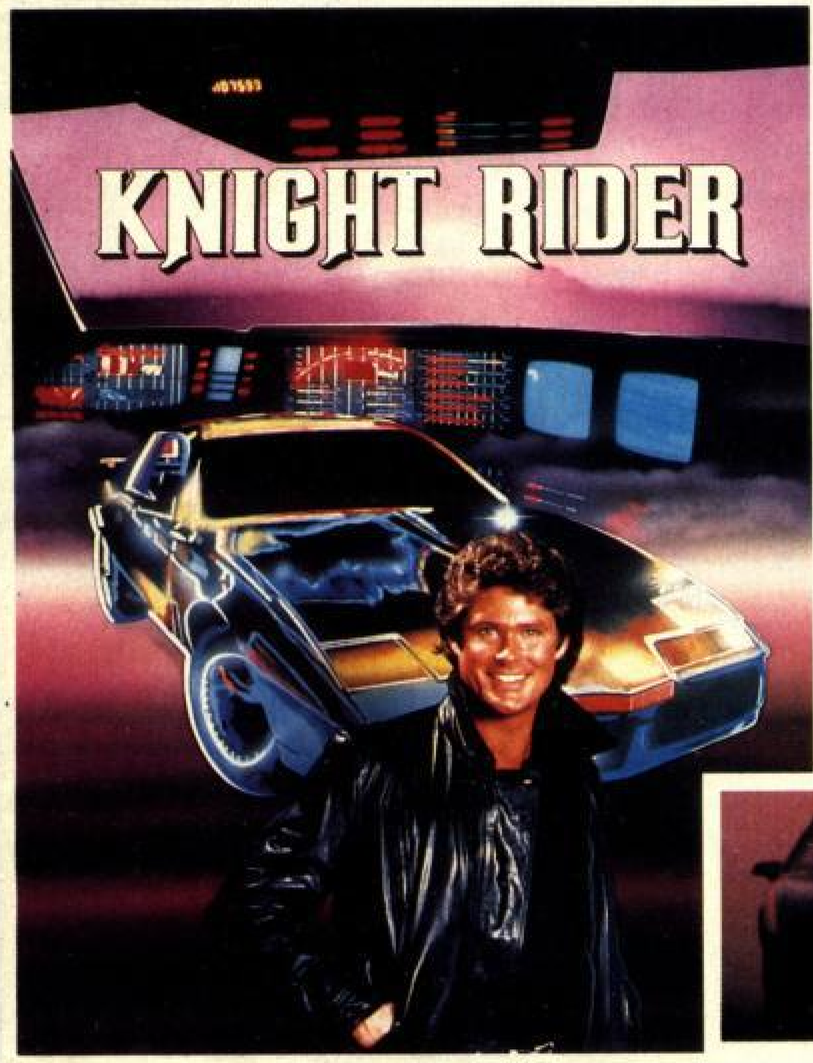
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The next issue of ZZAP! goes on sale from February 9th — missing it could lead to termination with extreme prejudice . . .

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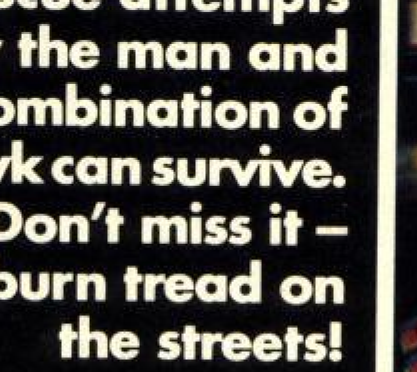
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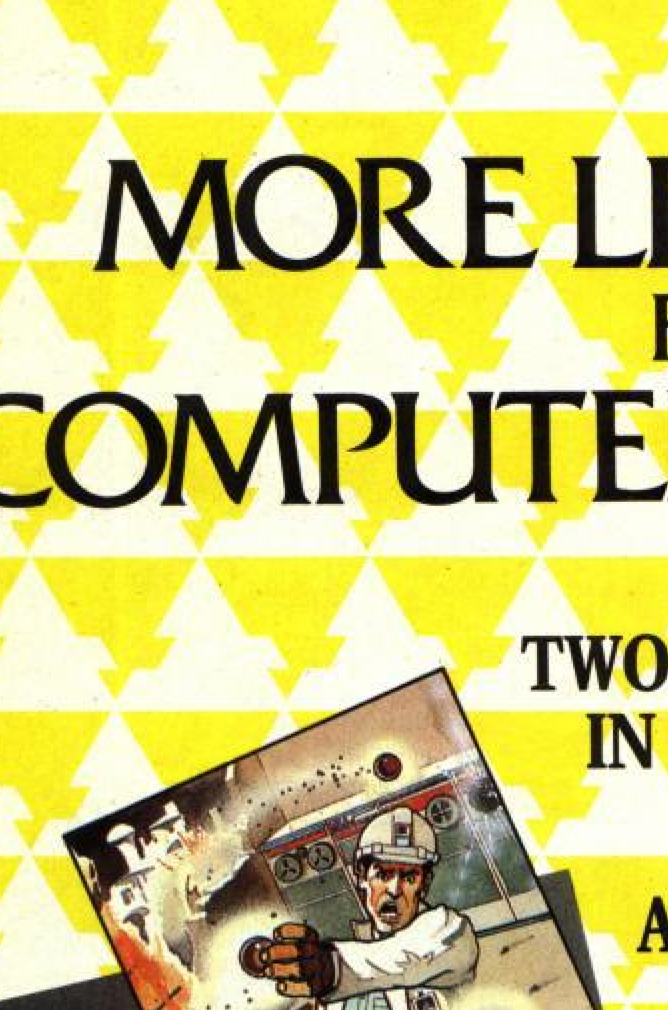




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ZZAP! ED

THE ZZAP! RATINGS

It's some time since we carried details on the games review ratings in ZZAP! Since they were last seen, a host of new readers have joined us, not least, those from the Far East and Australia, so it seems an appropriate moment, at the start of a new software year, to repeat the vital statistics.

PRESENTATION: Packaging, printed instructions, on-screen instructions, loading, play options, program facilities (including things like ease of joystick or keyboard control), on-screen impression — everything except the game itself.

GRAPHICS: Variety, detail and effectiveness of screen pictures, quality of animation, smoothness of movement.

SOUND: Variety and effectiveness of sound effects, quality both technically and aesthetically of music. Also: does sound annoy?

HOOKABILITY: How strongly does the game make you want to play it and keep playing it?

LASTABILITY: How long will it keep its hold on you?

VALUE FOR MONEY: Takes into account the price plus all the above ratings.

OVERALL: With all the above ratings in, this is IT! — what the reviewers think in general.

HOW TO USE THE RATINGS

Most importantly, you must realises that ratings are only a guide, important in the context of the review itself, but secondary to what is written. Of the ratings, some are more important than others as a buying consideration. PRESENTATION is only of moderate importance, for instance, but you may have your own set of criteria in judging what we say. The ratings are arrived at with discussion among the various reviewers, and of course the results cannot be considered as infallible — the reviewers are only human (at least they think so), and sometimes there is a radical disagreement which inevitably affects the way the ratings come out.

THE ZZAP! LABELS

GOLD MEDAL AWARD: Definitely a game above all others in the month of review. There may not be a Gold Medal game every issue, but if there is, get it! Just occasionally there may be more than one . . .
SIZZLER: Hot games of the month — must normally score around 90%. We reckon any ZZAP! Sizzler is a great buy, unless you really hate that particular type of game.

GOOD STUFF, BAD STUFF

It's a fine way to kick off the New Year, isn't it? A letter complaining (see RRAP) that I said unfortunate things about Commodore software leading up to Christmas (when I'm sure I didn't really, but I've replied in Rrap, so no more on that), and here we are with the most divisive issue of ZZAP! I think I can remember. By which I mean, at one end there are some really excellent programs, and at the other end, some of the worst we've seen in ZZAP! Towers. What's happened to the reasonable middle? Review journalism should attempt to be constructive rather than merely clever at the expense of the product reviewed, but at times it's hard to be so when faced with games that no one can quite see any point to. Well, you'll no doubt make up your own minds, but there's quite a bit of fairly savage criticism in the pages of this issue.

However, there's also some criticism of a different kind from a new face in the pages of ZZAP! Art critic Brigitte Van Reuben joins the ZZAP! Compunet watchers to look at some graphic wonders we've picked up off the net. This is the first UPLD from the net to the pages of ZZAP! but there'll be lots more in future issues. One of the more interesting pages in Compunet's ZAP CLUB is 'Shadowspiel' — a new column that defies description — in fact it defies most things, but at least the Shadow (who sees all for he moves by night) tells the truth — at least, HE says he does. If you're not on the net yet, better get moving . . .



What's the difference between a SIZZLER and a GOLD MEDAL?

None, as far as layout are concerned.
The more observant amongst you will have noticed that *Ballblazer* was a Sizzler last month, when in fact it should have been a Gold Medal. Yep, take a closer look at the ratings – bit high for a simple Sizzle, eh? It seems that someone upstairs in Art has bad eyesight. . . . Anyway, to rectify the situation, hear's your very own do-it-yourself layout kit. All you need is a sharp knife (a pair of scissors will do, but make sure Mummy or Daddy is there to help) and some glue. Cut around the necessary bits and stick them over the offending Sizzler logo. Simple, eh?

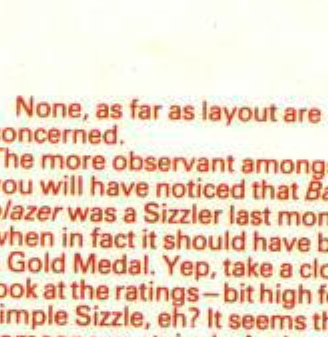


GAMES REVIEWED IN THIS ISSUE

ADVERTISERS' INDEX

THE MONTHLY SOFTWARE STAR FOR YOUR US GOLD CALENDAR

Have you seen our super **US Gold Calendar Offer** in the last issue of ZZAP!? We joined forces with US Gold to help you plan your way through a brighter year of software. Last month we gave you a six month calendar in which each month contained a **Red** and a **Blue** star. Between now and June, we'll be printing one **Blue** star in each issue of ZZAP! (there'll be two in the June issue to complete the first six months). Cut out the stars and affix them in the appropriate places on the calendar. US Gold are printing **Red** stars, on some of their games packages, and if you collect a US Gold title a month, you can cut out the **Red** stars and stick them on the calendar as well. When the six months are completed, just follow the instructions on the calendar and send it into US Gold at **Unit 10, The Parkway Industrial Centre, Heneage Street, Birmingham B7 4LY** to receive a free game. Then there'll be another six months calendar with stars to collect! Watch out for an exciting Software 86 with your US GOLD/ZZAP! Calendar!





Due to the peculiarities of putting together magazines, I am now sitting in ZZAP! Towers on a rainy early December afternoon, trying to pretend that it's long after Christmas — maybe something like February. No wonder Hermes (1922) typewriters get frantic. Be that as it may, here we are with the first proper issue of 1986 — and isn't it a lovely fresh year (December 85 permitting)?

In this month's 'mixed bag' of correspondence, we include some staff portraits done by Brian Proudfoot of Errol, Perthshire. We all thought they showed a real perception of the people and should be included. Comments with each portrait! For his efforts, Brian gets £15 worth of software.

But big preoccupation of the month is undoubtedly Little Computer People problems. Once discovered, they never seem to go away. So I've included quite a few problems and we'll see if we can help you settle them in happily. The £20 worth of software this month, then goes to the writer below for his simple enjoyment of his new pet . . .

LETTER OF THE MONTH

LCP CONRAD

Dear Lloyd,

Just thought I'd put pen to paper . . . er well, printing head to thermal paper, to let you know about Conrad. Yes you've guessed, he's my Little Computer Person. I bought him from the delectable Carol Kinsey last week. He's a real cool dude with his blonde hair and shades (he wears them in the shower and in bed), and the way he struts around the house . . .

Oh yes, nearly forgot, is/was Adam a good loser at Card War? Conrad certainly isn't, if I beat him he sulks for hours. Anyway I won't bore you with any more of my ramblings, just pass on the word that LCPs are really worth having and are a lot of fun.

Peter Willain, Shropshire

They certainly are compulsive viewing once you get started. Gary Penn says that he never managed to beat Adam at Card War, though whether that reflects on Adam's abilities as a card sharp or Penn's miserable failure on the wheel of fortune, goodness only knows!
LM

I DISAGREE

Dear Lloyd,

Upon opening my December issue of ZZAP!, I stumbled upon Roger Kean's editorial column. After re-reading it a number of times, I feel I really MUST write in disagreement. Not with his assumptions on whether it would be a Commodore or Sinclair or Amstrad christmas. Oh no — that was fair criticism. The point that I'm trying to make concerns this quote

' . . . and a disappointing release schedule for the 64.'

What! I find this hard to believe, especially with the flood of Christmas releases. For example; *Rambo, Adrian Mole, Little Computer People, Fight Night, Batalyx, Scarabaeus, Friday the 13th, Death Star Interceptor II, Commando, Knight Rider, Imhotep, Underwurlde, Paradroid, Lord of the Rings, Superman, Enigma Force, Dr. Who and the Mines of Terror, Bouncer, Quake 1, Dan Dare, Starquake, Ballblazer, Nexus, Zoids, The Young Ones, Yie Ar Kung Fu, Fighting Warrior, Skool Daze 64, Robin of the Wood, Mugsy's Revenge, Daley's Supertest, Zorro, ACE, Who Dares Wins II, I of the Mask, Scooby Doo, Critical Mass, Starion, Mercenary, Arc of Yesod, ICUPS, Transformers, Thunderbirds, Wizard . . . etc.*

If this is a disappointing release schedule then I've just won the Eurovision Song Contest!

Not being a Spectrum or Amstrad owner I cannot comment on how many games are coming out over this festive period for them, but I have a hunch that conversions for the Speccy and 64 will constitute the bulk of Christmas software for the Amstrad.

Perhaps Roger now PREFERS the Amstrad and wants to let us know. Perhaps not, but to me Christmas 85 shows a fantastic release of high-quality games and even if 'other' machines have more (say trebble) releases, so what! My 64 and I believe that quality is better than quantity. And there's still 1986 to go and that's anyone's guess . . .

John Pettigrew, Fife, Scotland

I asked Roger for his reaction to this (always a hazardous business, since everyone KNOWS he's ALWAYS right) and he had this to say: 'Actually the picture does look better this side of Christmas than it did the other, except loads of the titles you mention, having been seen, didn't strike us as being that hot, and anyway, quite a few still aren't released. My comments were not intended to place a bias on any of the machines mentioned, and had nothing whatsoever to do with personal preferences.'

There you go, John — straight from the horse's mouth — wups!
LM

PENN-ULTIMATE

Dear ZZAP!

I am putting pen to paper about Penn. Does he have an 'O' level in 'How to be a Miseryguts?' He hardly ever likes any of the games that he reviews. He should take a tip from Jazza Ringnuts. Jazza is a great reviewer. Why not let Rockford take over from Penn? I'm sure he'd do a much better job. And you can slag off a certain computer with squelchy rubber keys a bit more please.

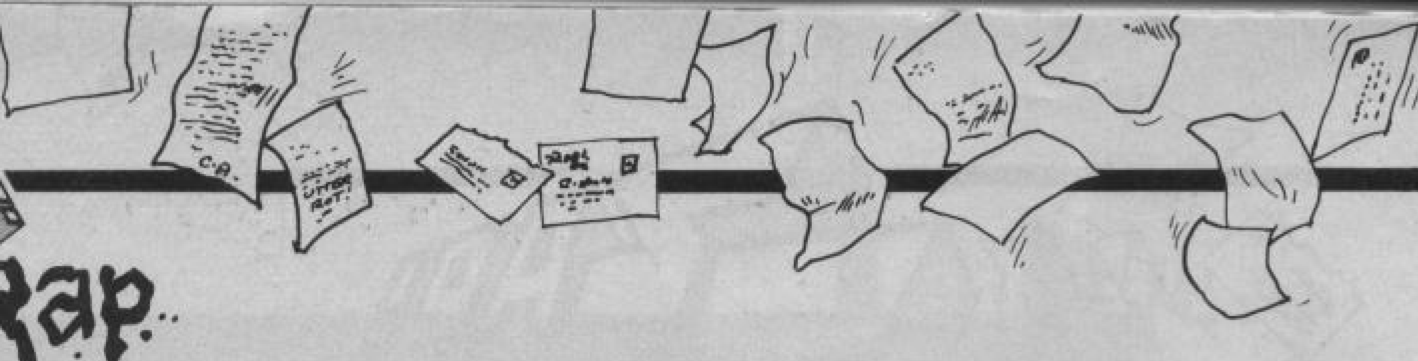
Treat Rockford with the upmost respect at all times, as he is the star of ZZAP!

Tim Preston, River, Kent

You're quite wrong, Tim, Gary likes many games — you only have to look closely at the reviews to see that he's no different really from any of the others in that respect, each having their own personal angles, I'm far more concerned about this appalling inferiority complex you seem to suffer. Hasn't anyone told you that the 64 is a fine machine, and really you don't have to see other machines put down to prove the point?
LM



ZZAP! RRAP



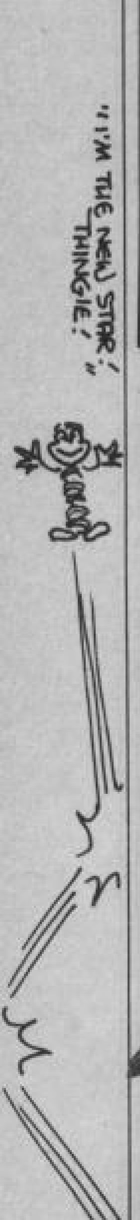
LET'S ALL SPEAK STRINE

Dear ZZAP!
Here I am, hangin' by me feet an' trying to read this 'ere ZZAP! magazine. (Youse poms always print things the wrong way up, howze us Ozzies supposed to read 'em)? There's a bunch of flaming Gal must be what they call a 'Shiela'. Well the subscription offers are now open for much longer than they used to be as long as you are a bona-fide colonial and can send us some proof — a set of handcuffs or leg irons would do, or the prison ship embarkation date — okay, just an address and some money then.
LM

A HAPPY READER WRITES . . .

Dear Thingy,
Alright, I am not Australian, I am not a nun or even a vicar. I haven't even got a score of 20,000 on *Dropzone* and I hate *Entombed*. But, please can you print this letter and make me happy. **David Fairweather, Darwen, Lancashire**

Nice to have some happy readers at least . . .
LM



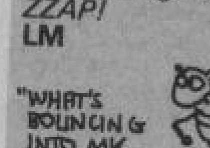
MINI-PROG

Dear ZZAP!
While I was in a state of semi-consciousness during a Terry Wogan Show, I received pyschic messages from frustrated 64 owners something like 'I want to use more than the SHIFT & RUN/STOP keys.'
'I'm dying to write a one-liner.'
'How about a short program to imitate the sound of an engine?' etc, etc . . .
Well all your wishes can be answered as it's such a pleasure to assist the hard working ZZAP! team. I devoted a whole minute to writing the WORLD'S SHORTEST program to produce the sound of an engine!!

```
1 S equals 54296: POKE S,15: POKE S,0: GOTO 1
```

Impressive huh?
Mr HL Pang, Eltham, London
PS How about some ZZAP! goodies?

No, no Mr Pang. You've got to do better than that, apart from which, I'll now get into serious trouble for introducing listings into ZZAP!
LM





Brian Proudfoot has caught some of the more hidden features of Sean Masterson in this portrait — the rakish set of the teeth, the strong eyebrows with their jolly angles, that nevertheless suggest a person who brooks no disagreement. Clearly seen here, is the face of a man who tells you what a slow, careful driver he is, when really you know he never does less than 40 on the M1.

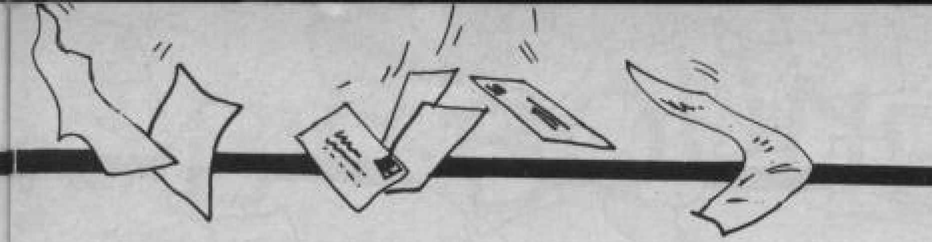
CARTRIDGES SAVE THE DAY

Dear Lloyd,
Countless complaints have been made by the Software Houses about how much pirating goes on in the software world. The main threat not coming from piracy between fellow 64 owners, but from software thieves who sell pirated software for financial gain. Both these problems could be lessened greatly, if not totally killed off. Surely you could sell software in cartridge form. I realise that this action would not be suitable for all computers but it would certainly be okay for our beloved 64s. This would not only make it impossible for friends to copy the software, but I would imagine that it would make life very difficult for commercial pirates. Cartridge games also have other advantages, no more waiting for programs to load, just plug in and you're away. Cartridges are also more durable than cassettes, and much larger programs can be run; the memory of the computer not restricting the software. I could not see that the software houses would be justified in raising their prices for cartridges either as with piracy controlled the software houses would be saving £150 millions (as quoted in ZZAP!), and perhaps even making games cheaper. The only company to really begin using cartridges is Commodore themselves, managing to produce games at about the normal price of a cassette anyway. So please, do you know why there aren't more cartridge games, not only for the 64 but for other machines as well?
Colin Hutt, Lowestoft, Suffolk. *I think you have a rose-tinted view of ROM Cartridges, Colin. Commodore are the only company to really use them, and even they hardly offer any — for good reason. First, the production costs would rocket, and although that might eventually be offset by bigger sales due to lack of piracy, it's a very doubtful argument. Because of the cost of blowing EPROMs or producing ROMs, they have to be produced in very large quantities to be economic. Should a game flop, then the software house would be left with a vast amount of totally unusable cartridges. Second; you won't get past the memory size of the 64, even with a cartridge, so larger games are not actually made any more possible. Most Commodore cartridges are actually two years or more old, they don't produce them today because it doesn't make economic sense.*
LM

ZZAP ANTICS

Dear ZZAP!
One day, whilst browsing through your wondrous magazine, my eyes paused at the 'ZZAPSTICK' section, for there at the bottom of the page in big bold letters was the word AMTIX!
Shock, horror!! What was this!? I asked myself, is Jeremy Spencer trying to take control of the most popular mag in the universe? Or is ZZAP! suffering from a mild dose of schizophrenia?
Adge, West Auckland, Co Durham

More a case of mild dementia, actually. One of our wondrous layout artists had his mind on other things at the time and dreamily stuck down an AMTIX! 'page bottom' instead of a ZZAP! one. It's okay now, though, he was hung for forty minutes in the Ludlow stocks while the locals tortured him by reading out passages from Jeremy's book 'How To Get The Most from CP/M' — generally reckoned to be the most exciting thing since the Chinese developed the water torture.
LM



I LIKE LLOYD

Dear ZZAP!

I think your magazine is excellent but I am writing to suggest a few ways of improving it.

Firstly, how about introducing a monthly review of books and incorporating a marking system similar to the games?

I think a monthly quiz page(s) would be welcomed by most readers. We like reading through all the pages of writing, but we like to stretch our brains a bit now and then. I thought your MASTER BLASTER was excellent on the two occasions you used it in the magazine, but having it monthly would be first class.

A budget games section, reviewing in detail the games that we can afford easily, costing less than £6.00.

How about introducing a section on the inside of the 64, telling us about the internal systems and how they work? Perhaps a peripheral section could look at new hardware as it becomes available too? Please do not introduce listings into the magazine as these downrate the mag and take up too much room and virtually never work.

I especially like Lloyd Mangram and the ways that he gives people guff back like 'Filthy Fred' and K Reynolds (remember 'Dear Crap')?

Why don't you give Rockford his own page? He is beginning to get on my wick and is a pain in the (continued page 202).

Anyways, I think you're all great and keep up the good work.

Garry Barrett, Burton-Upon-Trent

The editorial team do get quite a few books sent through for review, but as no one except Sean Masterson and myself can read, reviewing them is a bit difficult. Seriously folks, most are a bit technical, you know the sort of thing, 'Budget Dietary Progamming Flow Chart Techniques for the Beginner' and so on. Considering how many writers continue to argue we should concentrate more on the games than the technical, we're obviously a bit wary of the subject. That goes for the innnards of your computer as well, although Gary Liddon does enjoy a technical bash now and again between cups of steaming hot tea.

Thanks for all your other suggestions and for liking me (well that's not difficult, let's face it). I suspect the ZZAP! Quiz may well be fairly regular, as it seems to be very popular, but I can't promise that it will be what you call 'brain-stretching'!

LM

GREENSLEEVES

Dear ZZAP!,

In issue seven of your magazine you said that Gary Penn had killed his pet person Adam. However, I didn't give my pet person, Karl, food or water for nearly twenty hours, yet all he did was go green, unhappy and decided to go to bed. This was very disappointing because I am stuck with the same pet person who always wants to play the piano.

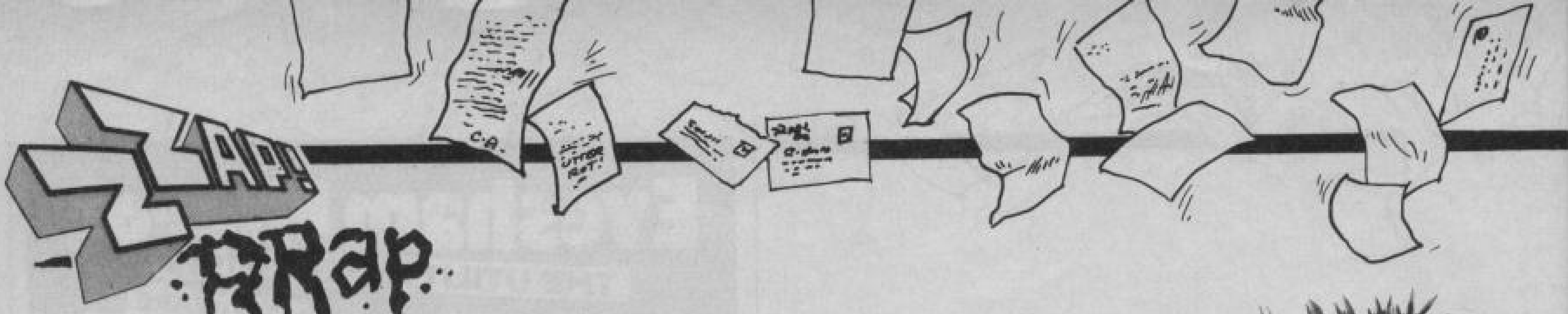
Stephen McIntosh, Hamilton

PS Will someone please kill Rockford!?

It sounds to me like you should be back safely zapping aliens. You're obviously not fit to keep pets, turning them green and wanting them killed off. Have you ever considered being nice to Karl for a change, and then maybe he wouldn't just play the piano? No, of course not, because, Stephen, you are the sort who pulls wings off flies and then pretends they're grounded DHL couriers. Another squeak out of you and I'll have the RSPCLCP set on you!

LM







Gary Liddon — now here's a tea fanatic in full swing. Note how Brian Proudfoot has spotted something no one else has — Gary actually resemble pop singer Marc Almond. Unfortunately he doesn't sing like him, otherwise we'd exploit him and make a fortune. Brian also seems to have felt that there's some Japanese characteristic in Mr Liddon — perhaps his propensity for ritualistic professional suicide when the tea stews.

RIGNALL CHEATS

Dear Lloyd,
Being among your avid readership, I'm afraid I must be one of the boring millions wanting to congratulate you and the team on the production of such a first-rate mag.

The 64 has deserved a publication of ZZAP's calibre for a long time, and although the 64 has magazines just for it, they all pall into insignificance beside ZZAP! (no..I do mean it!)

I do enjoy reading it because of the 'meaty spreads' you do on first-class games (The *Exploding Fist* was particularly good) and that most of the reviews are in full colour.

I'd love to see a review of *Commando* if you've got one in the pipeline (no pun intended) but I wonder if it can be quite as good as the splendid arcade version?

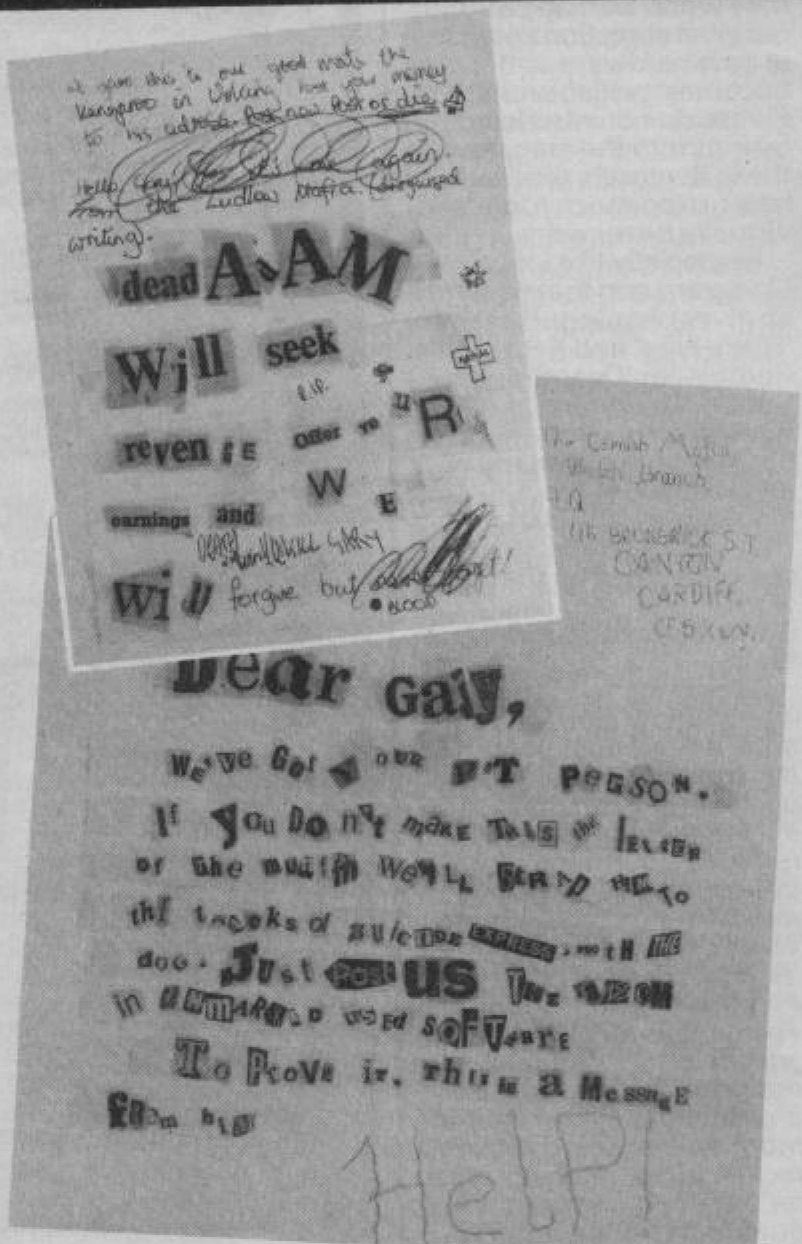
By the way, did you know about the cheat on *Thing*? I guess you do otherwise Riggers wouldn't be able to get such ridiculously high (obviously fixed) scores. You press the letters spelling THING and—— *(Okay, that's enough of that! We'll leave the tips to Gary* —**LM**)

Keep up the good work with the brill mag and let's have some more GOOD quality maps!

Paul Napper, Bishop's Stortford
PS Hi to Mike in Nailsea.

It's just as well Julian isn't here at this moment, otherwise you would get a mouthful! As a matter of fact we kept the cheat mode from him on the pre-release copies we had, and of Monty on the Run, *but he discovered them for himself very quickly! As for* Commando, *well you can judge for yourself, as it's reviewed in this issue.*
LM





MORE DEATH THREATS

Poor Gary Penn has been receiving even more dastardly threats from the public over the unfortunate demise of ADAM, our Little Computer Person. The plot seems to be thickening, the following annonymous missive was received from The Cornish Mafia, Welsh Branch, Cardiff . . .

The next one purports to be from the Ludlow Mafia (who started the whole thing), be we know they don't get The Financial Times, and all these letters are cut out from pink news paper . . .

We gave this to our good mate the Kangaroo in Woking. Post your money to his address. Post now. **Post or die**.

. . . forgive, but never forget!

Actually, I must tell you that Adam is alive and well and living in Gary's computer after an emergency resucitation phone call from David Crane, and I've got my own pet too. He's called Austin and he looks just like me . . . AAHHH!
LM

TIME IN LOO

Dear Zzap!
Help! Please!
I have a major problem with my Little Computer Person. His name is Kent and seems quite happy and comfortable — in fact he told me that he is considering getting a room-mate and paying rent!

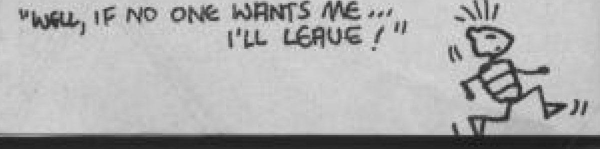
The problem is that Kent suffers form insomnia! He refuses to go to bed, even at 2.30 in the morning. He's also got a bowel problem judging by the amount of times he goes to the toilet, but that's another matter.

Can anybody, (except that cold-blooded murderer Gary), help us?

The Phantom Noddy Killer, Barnetby, Humberside

Fear not, Phant, help is at hand. Even as I write, representation is being made to the LCP Research Team for a British LCP Doctor to be made available. Unfortunately Gary is the only resident intern we have on the staff until such happens, and he says he has come across Kent's problem before. Short of getting in some Beecham's Powder, he can only suggest you talk to Kent a bit more — or get the room-mate . . .
LM

16



·B·B·B·BOUND TO BE A HIT··

"10 levels of fun make this torture excellent value for money. Nova rating. Definitely one of those 'just another go' games. Game of the month February" – Computer Gamer

"The most compulsive game I've ever played. If you don't buy it you'll never know what you've missed." says Gary Penn, Zzap! 64. Gold Medal Award. 97% overall.

£9.95 cassette

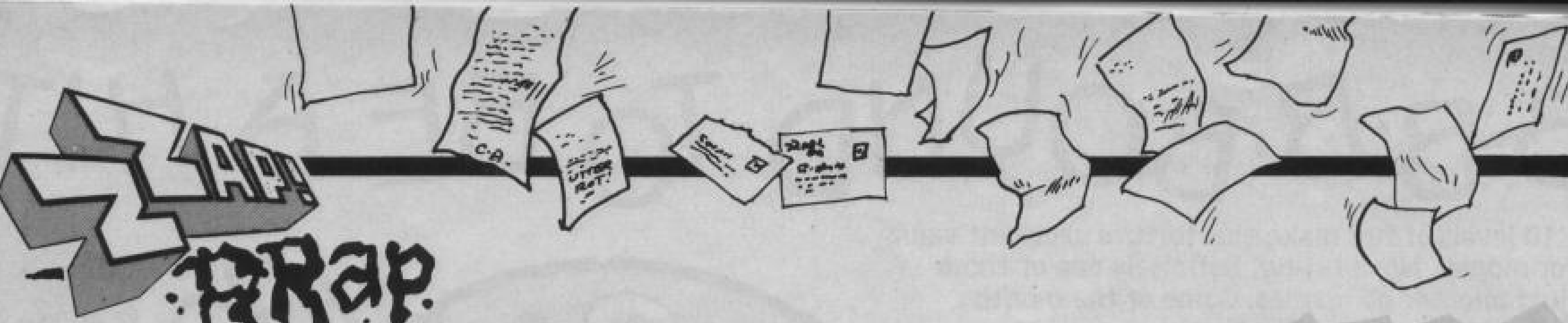
£12.95 disc

Free with Bounder Metabolis. Is it a man, is it a bird? (Commodore 64/128 version only)



B·B·B·B·BOUNDER··

Gremlin Graphics Software Limited, Alpha House, 10 Carver Street, Sheffield S1 4FS. Tel. (0742) 753423





Brian's portrait of Gary Penn has recognised the similarity between this great reviewing hero and that maestro of the big screen — John Don't Push Me Rambo — or Rocky. See how Gary's big round eyes are full of loving softwareness. We call it his 'Paradroid' look. Brian has also captured the slightly whimsical twitch to the corner of the Penn mouth, usually visible a few minutes before bacon sarnie time is announced.

COMPILATION-LESS

Dear Lloyd,

I would like to draw your attention to a subject that concerns me at the moment, namely the vast amount of compilations that are currently available, and the failure of ZZAP! to give them much space, apart from a short mention in the odd News column. I do realise that space is precious but I do feel that some space should be devoted to letting your readers know exactly what is available, and giving a brief idea of the quality of each game that is on the tape.

The situation at the moment is such that an innocent computer owner can walk into a shop and if he or she is not careful, walk out again after spending £8.00 of hard-earned cash on a single game to find later that the same game could have been bought along with several others on a compilation. To see a relatively new game like *Strangeloop* appearing on a compilation so soon after its first release makes me wonder if there isn't something seriously wrong with certain software houses. It would seem to me that they are doing themselves a disservice. Surely it would be a better idea to manufacture a set number of originals, let them sell for the original price for a reasonable amount of time before letting them go to a compilation. I just don't understand!

So perhaps to help the confused customer, couldn't your reviewers give us some idea of the compilations that are around and how good or bad the games are that are on it?

Mark Ogier, St Peter Port, Guernsey

We did intend doing a piece on the compilations available before Christmas and it wasn't lack of space but time that let us all down. The general argument against covering each compilation in detail is that ZZAP! already carries review s of most games included on these tapes (unless they pre-date us, which most, as you have observed, don't).

As to the ethics involved in putting out a game someone paid (or might still be paying) £7-£10 for at a compilation cost of around £1.50, say, that is another matter. Virgin's NOW MUSIC audio compilations generally come out pretty hard on the feet of the hits themselves and obviously represent excellent value for money. It's arguable that the games compilations are only following the trend. You have to look at it from the software house's point of view. With most games, the distributors and retail trade tend to reckon on only very few weeks selling period for a title, and then it is, if not exactly withdrawn, certainly not promoted any more; so within a few months they feel they can get some secondary life out of the product by offering it at a reduced price as part of a compilation. As with all such things, someone loses out a bit, and I think you would admit, that even if we did mention them in more detail than a news item, still lots of people wouldn't notice in time to prevent themselves paying five or six times as much as they need.

LM

DISASTER ON FRACTALUS

Dear ZZAP!

I have a question for you. It concerns the game *Rescue on Fractalus*. I bought the game on the strength of your review and I was very pleased with it — until now! Whenever I play the game for more than about ten minutes, a long string of flashing, reversed characters appears in the cockpit window and when I attempt to dock with the mothership, the game crashes and I have to reload. I took the game back to the shop and they gave me another copy but it just does the same thing as the previous one. I have also tried the game on a friend's 64 but again the result is the same. Is there a bug in the game or have I bought an earlier version?

Alan Moncrieff, Hamilton, Scotland

It sounds like your shop had a dicky batch of cassettes. We've certainly had no such problems. Perhaps you should try yet another copy.

LM

GIVING YOUR LOAD A HAND

Dear Zzap!

After going through your great mag, I couldn't fail to notice that some people who bought games with fast loaders had annoying loading problems. This happened to me when loading *Shadowfire*, so six attempts later and in pure desperation, I placed my hand on top of the tape deck when to my surprise it began to load. I tried the same technique with other fast loaders and found that they were more likely to load the rather than having to go through several attempts at reloading.

I can't guarantee success, but if you're trying this, don't press too hard as it will distort the tape and you will never get it to load.

Happy loading (or should I say Handy Loading)!

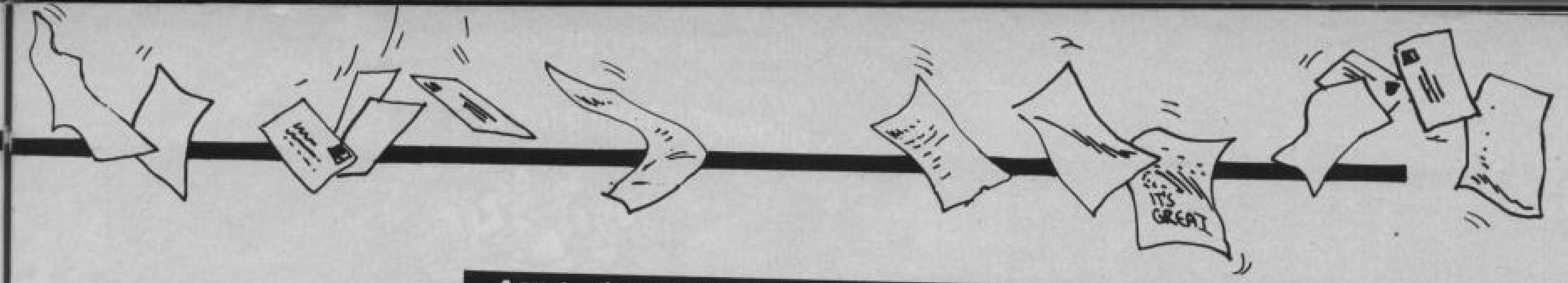
Ravin Dhokia, Sutton, Surrey

I've heard of some strange things in my time, but that is pretty odd! On the other hand, there's absolutely no doubt that if you talk nicely to them, cars go much better, so perhaps it's just that your deck needs a friendly pat on the head now and again. Pushing down on the deck's flap does increase pressure on the cassette, which may well be putting the coded information area of the magnetic tape more squarely in line with your deck's playback head. Has anyone else noticed this technique improve the loading of games?

LM



Paul Sumner is supposed to be the 'quiet, serious' one, but again Brian has seen beneath the peaceful exterior and come up with a portrait that shows Paul's violently aggressive nature whenever the traffic on the Much Wenlock road holds him up (they do have the odd tractor). Notice, too, how at first the eyes look bright and intelligent, but closer examination reveals cold calculated cunning.



A great outburst of manic amazement colours all of Julian Rignall's life, well captured here by Mr Proudfoot and his pencil. Interesting as well, that Brian has recognised that the left Rignall thumb is three times the size of the right owing to the fact that when a high score is defeating him, he sucks it. Also quite visible is the extraordinary enlargement of Julian's right eye caused by too much bodypop scrolling — or something.



THOROUGHLY NASTY

Dear Lloyd,

I must write to you and point out that the Scorelord is very distasteful. Is he a pervert watching videos such as *'Penn's Entrails Slowly Sucked by Fwoorl the Dripping Monster Part II in 3D'* and giving away a pair of human arms to a distraught gamester (edition 7). Now we know why Gary Penn was beaten on *Paranoid* in last month's ZZAP! Challenge. The Scorelord rippeed off Penn's arms and therefore Penn had to use artificial ones for the Challenge. I'm not defending Mr Penn as he is a flea-infested camel dropping, (a bit silly), but the Scorelord is the one that I really hate as I have sent in to ZZAP! Towers several high scores of over 160,000 on *Hypersports* with photos of the score on TV enclosed.

Say, what a good idea. Just to make the high scores a little more genuine, how about sending in screen shots of highscores to back up claimed scores.

Many thanks for the POKES for *GG Test Cricket*. When playing a test between India and Pakistan typing names such as S. Venkataraghaven or L. Stuaramakrishan (Indian cricketers not diseases!) get just a little teensy weensy bit tedious.

Finally now that JR and GP have been slaughtered in the ZZAP! Challenge, who is going to be champion, me? Dan Williams, Gary Liddon, yourself, Fred from the flat upstairs?

Well, that's it from me this month I'll be writing in next month so beware . . .

Arron Dore, Brixham, South Devon

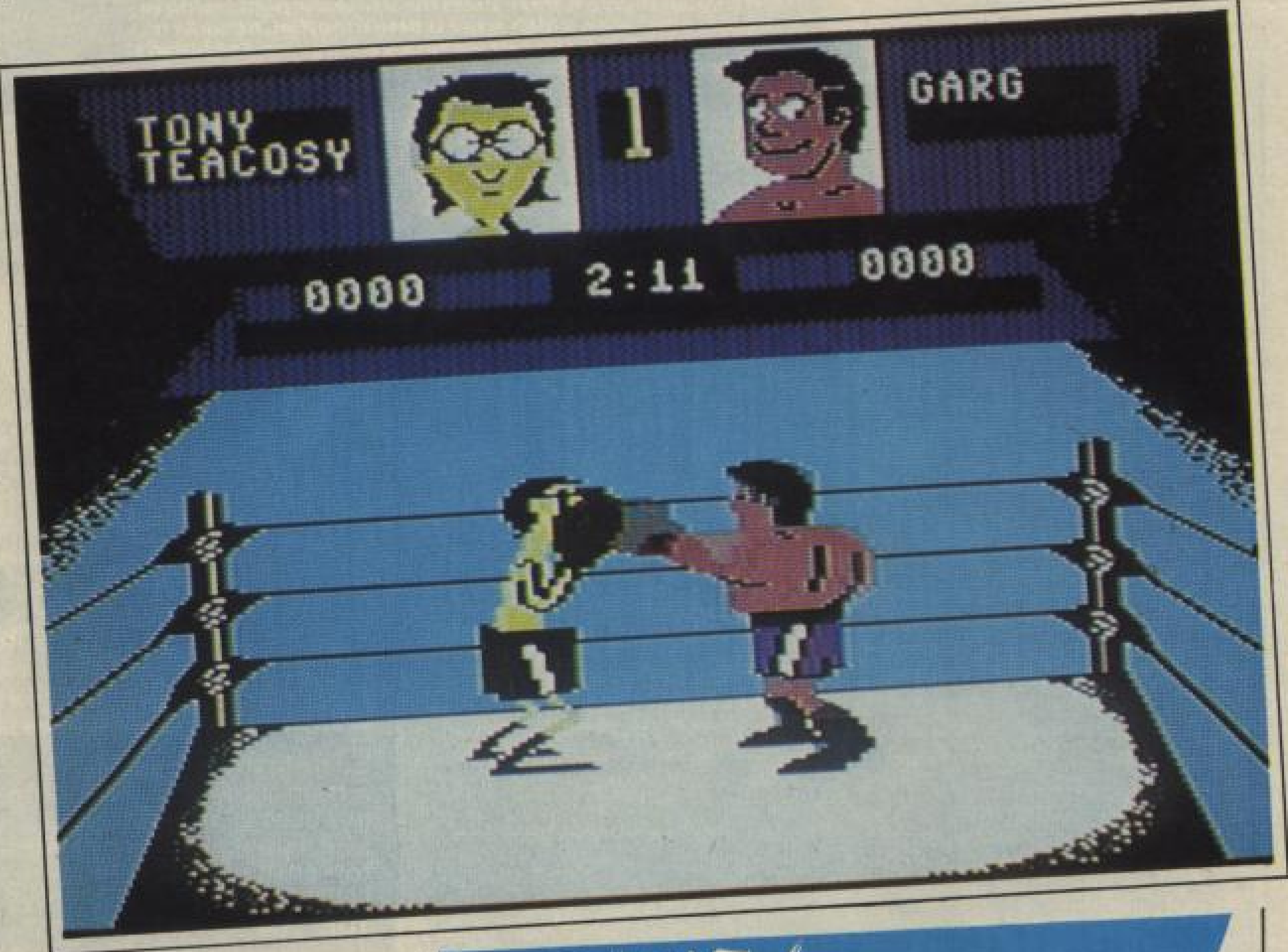
Yes, you are correct. The Scorelord is a tasteless, unpleasant and thoroughly transmogrified alien beast— he's great. Jaz says the high scores ARE all genuine (but he's bought the Eiffel Tower three times over from a French speaking American before now for the princely sum of £40 — he licenced its use to the last James Bond film and made a fortune). As to the next ZZAP! Challenge victor — we'll just have to wait until next month when the world's most exciting spectator sport resumes its inexorable course . . .

So until then, keep the letters coming in. We'll all do our best to attend to your LCP agony problems. Write to ZZAP! RRAP, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB. The two Garies are taking notes of what comes in on Compunet as well (I'm informed), so you can expect to see some of those bits and pieces appearing in future issues.



FIGHT NIGHT

US Gold, £9.95 cass, £14.95 disk, Joystick only



Fight Night is the fourth boxing game/simulation to be released on the 64 and has been around a year in the making. It boasts many features and an exciting combination of cartoon quality graphics and highly amusing gameplay. There are **four** main options present on the cassette version and **five** on the disk.

The five options are: main event, boxer construction, tournament (**not on the cassette version**), sparring and training. *Main event* puts you in an arcade style situation where you have to battle your way through four opponents to be able to challenge the champ. *Boxer construction* allows you to build and personalize your very own boxers for use either as opponents or to fight with. *Sparring* and *training* allow you to test out your boxer's strengths and weaknesses and put them to rights.

Tournament (disk only) puts you in a managerial position as you set up a grand competition of all constructed boxers in a 'round robin' tournament.

As you may remember, we virtually reviewed *Fight Night* in issue 8, except for the ratings, as US Gold told us the copy we had was not exactly complete — but almost; so for more information consult the *Fight Night* preview in issue eight.



Definitely the best in its field, Fight Night *is just so realistic. Sprite work like this has just not been seen before on the 64. The only detractions were the ineffective sound effects, splodgy white noise when there should have been something sampled. Apart from being a great arcade hit,* Fight Night*'s boxer definer is of excellent quality allowing the creation of the most wimpish opponents to the mightiest of flesh pounders. As simulations go* Fight Night *is the best, forget the rest.*



At last! Fight Night *has finally been completed and released. The graphics are the most stunning aspect of the game, they're absolutely superb with brilliantly animated, giant-size characters. The computer pugilists are just like cartoons, and the results of their 'super blows' are hilarious (especially Dip Stick's below-the-belt special).*

The boxer construction mode is great fun and you can use it to construct some hysterical boxers to fight with or beat up! The main event provides a highly enjoyable and very challenging game. Some of the later characters are really tough and getting to fight The Champ will certainly take some doing. Not having the tournament mode on the cassette version doesn't really seem to detract from the game in any way and both the disk and cassette versions are excellent products and shouldn't be missed.

THUMP!

Fight Night *is as good as* Barry McGuigan's *but employs a different approach. The graphics are certainly better with impressively large and well animated characters. Whereas the Activision title is enjoyable to play because it adopts a very serious approach to the noble art of fisticuffs,* Fight Night *is just as much fun because of its light-hearted angle — although it still follows an acceptably logical attitude to boxing. The numerous options are all extremely easy to use and being able to define your own boxers adds to the game's lasting appeal tremendously. US Gold have managed to put together a sports simulation that is not only good to play, but fun to watch as well, combining natural laws with those of the animated cartoon strip. This should appeal to just about everybody.*



Presentation 96%
Excellent options which are a doddle to use.

Graphics 94%
Giant size, cartoon-like graphics, lovely humourous details.

Sound 63%
Jingles, whaps, whops and chrrrrrrrrr from the crowd.

Hookability 94%
Easy to get into and difficult to put down.

Lastability 97%
If you get bored of the computer opponents then you can always build your own!

Value For Money 91%
Good action, lots to do and novelty value on top.

Overall 93%



Explore the depths of history, travel to the far distant future, assemble the mystical map from the seven ages of mankind and become King of the Gnomes'
'Probably the best arcade adventure ever produced in the U.S.A.
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FEBRUARY



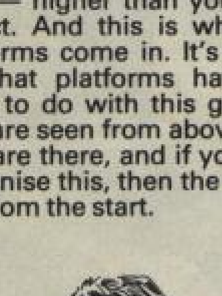
BOUNDER/METABOLIS

Gremlin Graphics, £9.95 cass, Joystick only



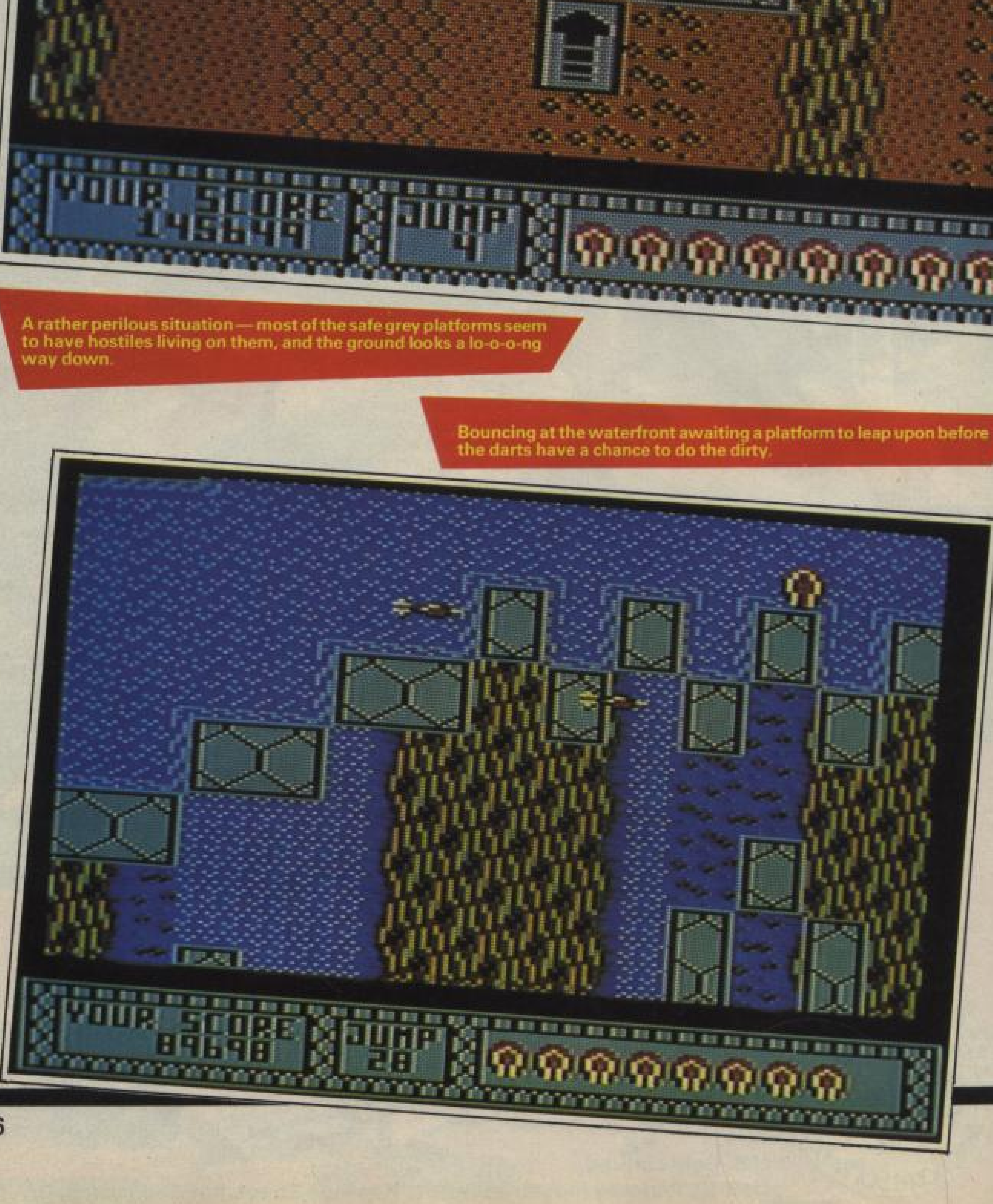
A rather perilous situation — most of the safe grey platforms seem to have hostiles living on them, and the ground looks a lo-o-o-ng way down.

The platform game is dead, long live the platform game! Confused? You will be, since Gremlin Graphics' latest is a platform game but not in the traditional sense of the word. Gremlin have taken the conventional 'side on' view, turned it through ninety degrees and come up with a platform derivative that can only be described as WEIRD! Enter the surreal world of *Bounder*, a world where tennis balls bounce high — higher than you would expect. And this is where the platforms come in. It's hard to see that platforms have anything to do with this game, as they are seen from above — but they are there, and if you fail to recognise this, then the game is lost from the start.



This is without doubt Gremlin's best release to date and is one of the most addictive games I have ever played. The graphics are of a very high quality standard and the sound complements the smooth scrolling backgrounds perfectly, with a boppy little number playing throughout. Bounder *is one computer game that would not look out of place in the arcades as it looks and plays so good, with its multitude of highly original and absorbing gameplay e ements. Don't be deceive by the simplistic nature of* Bounder *since lurking beneath an apparently placid exterior is a beast of a game. Once played it's never forgotten.*

Bouncing at the waterfront awaiting a platform to leap upon before the darts have a chance to do the dirty.





Home at last! A friendly boxing glove biffs you into the goal.





Bounder has one of the silliest scenarios ever seen, after all when in your life have you had the chance to become a tennis ball and bounce about a platform miles above the ground? The graphics are almost arcade quality with fabulous animation on some of the nasties and really effective routines. The sound fits the game perfectly, with an apt 'bouncealong' soundtrack which plays throughout the game.

Along with being a brilliant arcade game Bounder has another strong point — it's one of the most frustrating and maddeningly addictive programs yet. Once you start playing it's almost impossible to put the joystick down! If you want to be driven bananas by a program then buy this, each one should come with a government health warning!!



Graphically Bounder is superb, the two speed scrolling on one screen creates a great sense of depth. The ball itself is beautifully animated, looking very realistic as it bounds in and out of the screen. Though the tune isn't the best I've heard on the 64, this persistent little ditty suits the game so well and any other piece of music just wouldn't work as well. Bounder is definitely one of the games for the new year and with the adequate Metabolis included on the B side the whole package presents excellent value for money.

Bounder is one of the most original games to emerge onto the market for an awful long time. Though at first only graphically impressive, after a few games you really get hooked. I can't exactly define why this game appeals to me so much but it seems to be addictive in the same way as the arcade hit Marble Madness.

The action takes place far, far above the ground with the simple object of guiding an extremely vibrant tennis ball through ten tortuous courses, avoiding all manner of hazards along the way. Each course consists of several platform arrangements, with an expanse of colourful scenery below. A feeling of depth is created not through geometric projection but by clever use of two speed vertical scrolling — multi-coloured scenery in the background scrolls past slower than the grey paved platforms in the foreground, producing the required parallax effect. The ball on the other hand, moves 'in' and 'out' of the screen to give the impression it is in fact bouncing up and down.

Most obstacles encountered throughout the various levels can be jumped with relative ease, but some need that little bit of extra 'boost' to get over or around them. So, there are blocks marked with an arrow to give that added push. Catapults are more powerful than the arrows and are found on higher levels, along with disappearing platforms that must be jumped on with caution and transporters that teleport the ball from one point on the screen to another. Of course, things are not so simple, for the ten levels also have their own fair share of nasties in the form of assorted aliens, such as strange bat-like creatures and jet propelled fish and flies, along with many devious traps, all in true Indiana Jones fashion. Other hazards include impassable walls which must be jumped **around**, volcanoes that spew fire in abundance and mines that explode into deadly pieces of shrapnel. Fans blow the ball off course and can prove both useful and a pain, while spinning sticks are definitely most annoying.

To make life a bit easier there are plenty of question marks scattered along the courses. These squares, when landed on, give a surprise, usually pleasantries such as extra lives, 'jumps' or points. Occasionally you find yourself being chomped by a pair of evil gnashing teeth or squashed by a pair of boxing gloves, but at least the squares stay the same every game. As the levels progress the courses get longer and are far more treacherous, with sneaky dead ends in mazes of impassable walls and an increasing number of aliens to hinder progress. At the end of every level there is a bonus screen — several question marks are dotted about the screen and you must land on as many as possible before you run out of 'jumps'. You start with a limited supply of jumps, but they are only used up on bonus screens. Should you successfully land on every square then you are awarded a Bounder bonus of 10,000 points, along with the standard bonus of 10,000 points for completing the level. You then move on to the next level and yet more hassle . .

Still confused? Don't be — the game is certainly easier to play than it is to describe!

Presentation 91%
No options but the game is extremely well thought out and executed.

Graphics 95%
Exquisite two speed parallax scrolling gives an unusual vertical 3D effect.

Sound 90%
Both music and sound FX are great and suit the game exceedingly well.

Hookability 98%
Extraordinary visual approach combined with some unique gameplay elements and an original control method make *Bounder* highly addictive to play.

Lastability 97%
The compulsive nature of the game brings you back again, and again, and again . . .

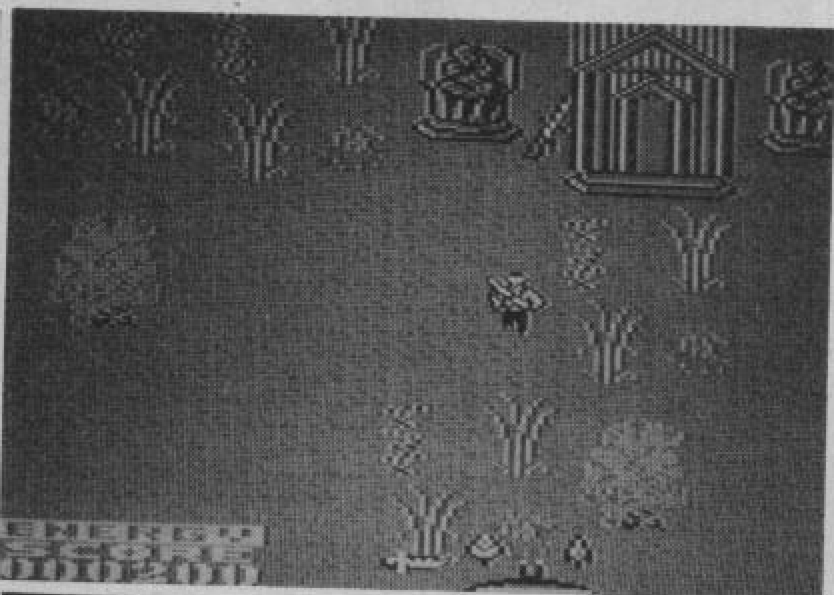
Value for Money 98%
Two games for the price of one, even though one of them, *Metabolis*, is average.

Overall 97%
An absorbing, demanding and totally innovative approach to the ageing platform formula.

ZZAP! TEST

RAMBO

Ocean, £8.95 cass, joystick with keys



Rambo yomping to the south of the Temple. The indistinct blur next to the Temple is a machine gun.

John 'Don't push me' Rambo is a figure likely to be familiar to most ZZAP! readers. You've seen the film, read the book, ate the burger and now, after three months intensive advertising, you can play the game. Rambo, opiate of America's masses, is a modern day mega hero who's been sent on a reconnaissance mission to take some photos of a prisoner of war camp deep within the Viet Nam jungle. His orders are clear, **Do Not** engage the enemy and **Do Not** attempt a rescue.

Obviously this would make for a very dull film. not to mention game, so placed within the enemy compound we find Rambo's old pal and buddy, Banks. Feeling pretty poorly having been strung up on a bamboo post since the start of the game (and for all of the time since the war finished), Rambo takes pity (and umbrage — LM's Long Word Dictionary) and decides to break his orders. Uninformed that Rambo's really on a peaceful sort of mission, the evil enemy troops try to blast him apart, sapping him of that near-endless energy.

Rambo himself is a meaty sprite that remains centrally placed in the screen while the steamy jungle scrolls beneath him. The scenery takes up the whole screen and smoothly scrolls to some Martin Gallway music in the background. To keep Rambo up to date on his progress, score and energy levels are superimposed along the bottom of the screen. Though pretty tough, John Rambo is not immortal and, as a daring departure from the original script, he can actually die! If the energy band drops down to zero level, usually due to too many bullets bouncing of his chest, then the game is over. Score is awarded for killing the compound guards or completing one of the three stages in the game.

To ward off any attacking guards Rambo is supposed to fend for himself using three weapons with which he's supplied initially, although there are others to be found in the jungle. Each has a different characteristic and effect. Rambo's original inventory contains a bow, two types of arrow and a pocket full of knives. One of the quivers of arrows is of the explosive type and though pretty powerful, it's best not to use them at first. The disadvantage of the more powerful weapons is that they attract the attention of the enemy, so on approaching the camp silence is a better tactic and that means the use of the knives or ordinary arrows.

Once he's into the compound, that inescapable star-quality charisma alerts the gooks to Rambo's presence and they decide that he shouldn't really be there. Silence is no longer an advantage, and by using the space bar it's possible to switch to the noisier and slightly more powerful weapon.

The compound is mostly made up from huts and security towers, all displayed in a forced 3D perspective. Banks is held at the top left hand side of the camp, to collect him just guide Rambo past the bamboo cross upon which he is strung.

The next stage is to get Rambo and Banks to the waiting 'copter to the north of the compound. Once into the machine, Rambo must return to the compound to rescue the rest of the captive prisoners. The helicopter's fuel runs out with great speed and the landing spot must be found before the energy band gets to zero. To release the hostages, a hut in the bottom left hand corner has to be hit with a knife. A burst of music rings out and ten pale looking prisoners run for the helicopter. Once back into the helicopter you must fly northwards to friendly Thailand while coping with some hassle from an enemy gunship.

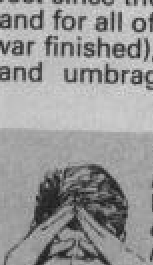
Throughout the program sound is used to try and create atmospheric effect. Though there is probably more on later stages of the game, nine different tunes were counted during play.



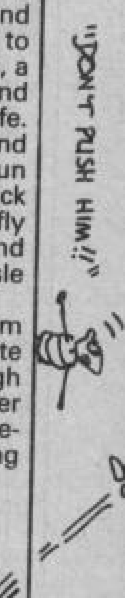
The loading and the title screen music on this program is very impressive — some of the voices sound like they're coming from a real synth. On starting the game you have to enter your name using a Hypersports type entry. While you're doing so an incredibly realistic synthesized drumbeat thumps away in the background. Unfortunately the sound is just about the only high quality aspect of the program — I found the sprites really awful and the animation very poor. The backgrounds aren't too hot either and the perspective on the trees and buildings seems slightly out. The full screen multi-directional scrolling is excellent, though, everything moves very smoothly with not a glitch to be seen. The object of the game is very simple and there's only one mission, and once it's been completed the game just returns to the start of the same mission. Rambo is fun to play, but I think that the initial enjoyment will be quelled once a hardened gamester, such as myself, has been through the same mission a couple of times.



Though initially impressed with Rambo after seeing the title screen, listening to music and entering my name on the drumbeat accompanied highscore, it soon became obvious after a few minutes play that Ocean had neglected the actual game somewhat. The only positive thing I can really say about it is that the scrolling's nice. There is some challenge to be had but once the three sections have been completed, the game just cycles back to the start. The actual Rambo sprite is a bit ill-proportioned, with the exaggerated bulging triceps he's as wide as he is tall. The only reason I can see for buying Rambo is to listen in awe to the excellent Martin Gallway music. Apart from that, don't bother.



There's something missing from Rambo, but I'm not quite sure what. Let me see — it's certainly not lacking in presentation, as there are many superb touches throughout. Hmm, the music is very good, in fact excellent at times, and the graphics aren't bad — well the full screen scrolling landscape is good, unlike the sprites which are rather poor, especially the malformed enemy soldiers. No, there's something else . . . I know — someone forgot the gameplay during coding. Still, at least the game follows the film very closely, ie there's no plot.





Presentation 98%
Definitely *Rambo*'s forte, there's little else to beat it.

Graphics 73%
Though of a pretty colour scheme the sprites are abysmal and the backgrounds unconvincing.

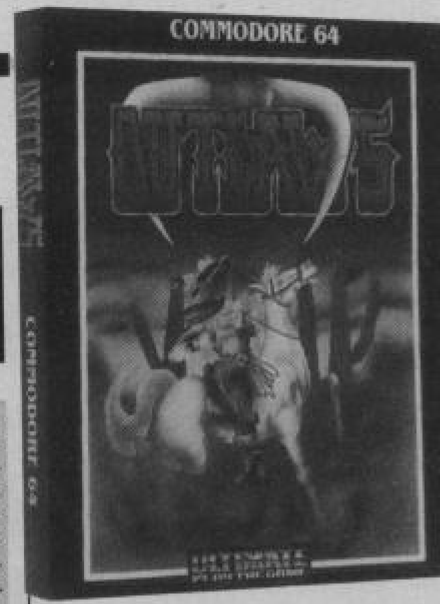
Sound 96%
Martin Gallway has excelled himself in one of the first computer symphonies.

Hookability 59%
Initial impressions leave you wishing you'd never bothered and . . .

Lastability 60%
. . . the same goes for lastability.

Value For Money 65%
Too little game for too high a price.

Overall 65%
Rambo seems more like an exercise in programming rather than an attempt at producing a playable game.



OUTLAWS

Ultimate, £9.95 cass, joystick only

'Many years ago rode a band of men. They came from the East of the desert and with them they brought terror and destruction. Nobody was safe from the perils of a merciless death, no family was complete, no man was free . . .'

And so the scenario is set for *Outlaws*, the latest offering from Ultimate. You play Lone Rider, the Commodore equivalent of John Wayne, who, in truly heroic style, has to ride into the Outlaw area and eradicate the undesirable elements.

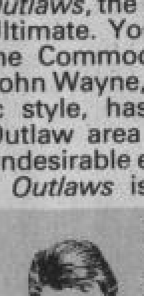
Outlaws is an arcade game which takes place over a two-way horizontally scrolling landscape. Your character sits on his trusty 'hoss' and can trot left or right over the landscape. Occasionally a fence, rock or broken branch comes into view. You can make your horse jump the barrier by pushing up on the joystick, if you don't then the horse refuses and you fall off. The player has plenty of control over Lone Rider — he can duck in the saddle and fire his guns in eight directions.

The game has three different types of screens: the Outlands, Indian Territory and the Town. The first screen, the Outlands puts you in the desert. You have to ride up to the baddies' hideout and shoot them all as they lean out of the window. This is quite tricky since bullets fly in all directions as you make repeated rides past the hideout.

If you manage to shoot all those critters then it's a ride through Indian Territory to the town where more baddies are massacring the honest townsfolk. The Indian Territory has loads of obstacles which have to be jumped and other hazards besides. Tumbleweeds trundle across the dusty landscapes and these have to be jumped. Also the occasional crow makes a down-swoop at the hero — if he's touched twice then he loses one of his five lives. Indians ride along in the distance and fire arrows, although they're rarely on target.

If you manage to get through indian Territory Then you enter the Town scene. Here a specified number of outlaws (five on the first level, ten on the second etc) are running riot through the town, merrily slaughtering the inhabitants. What you have to do is trot up and down the main street and kill them all before they successfully bring the town's population down to zero. This isn't as easy as it sounds since the baddies tend to mingle with the crowds walking along the street and it's easy to shoot the wrong person.

If you manage to kill the remaining Outlaws then you are given a points bonus for the amount of people left in the town and you start on the first screen again, only this time it's harder with more Outlaws and obstacles.



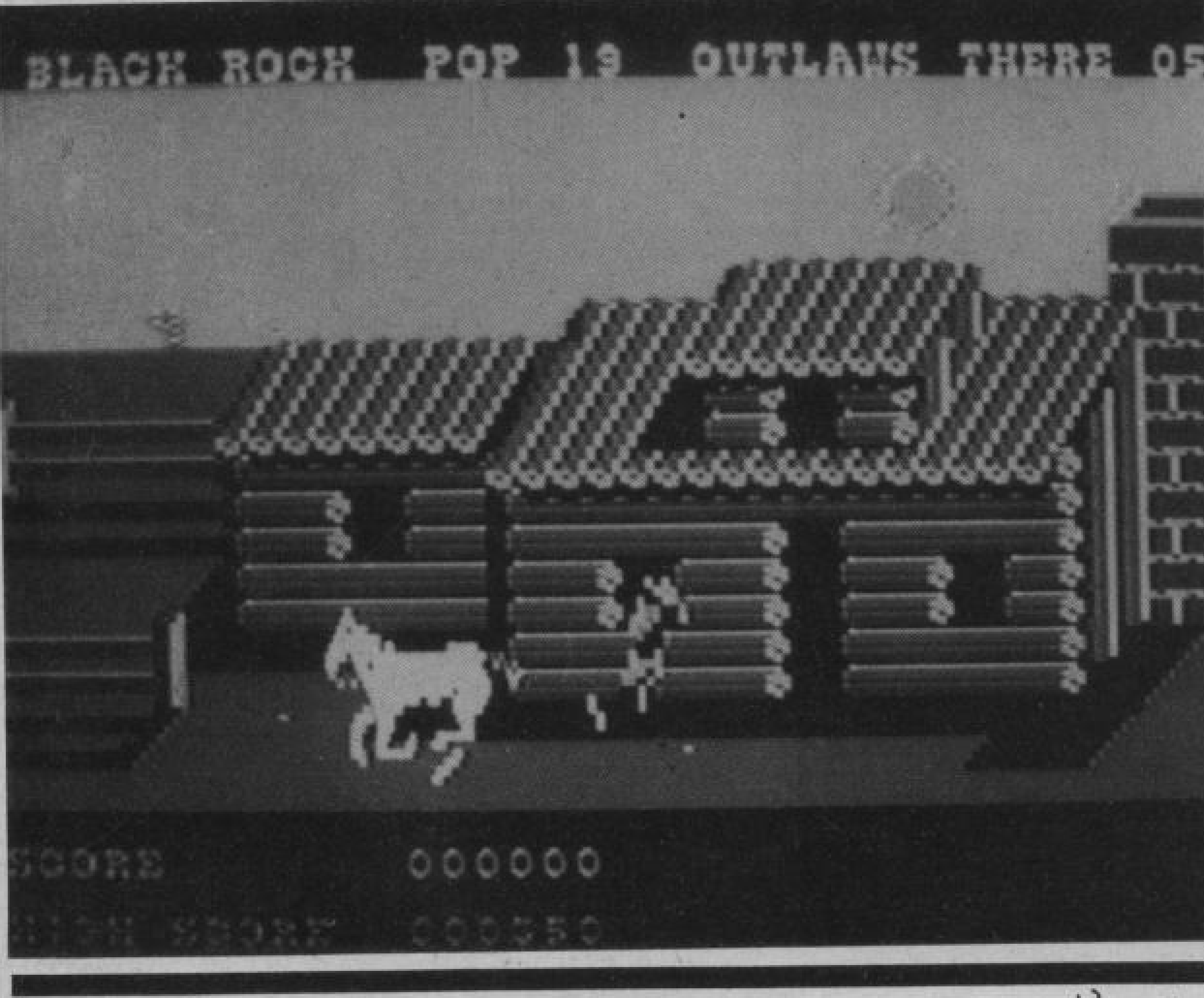
Outlaws *is very Ultimatesque in every way. The graphics look very similar to previous offerings with porky sprites and the same scrolling technique. The same applies to music and sound FX and they could have quite easily come off almost any other Ultimate 64 game despite Wild West overtones. Having said that, I do like the animation on the horses — very realistic. Thankfully,* Outlaws *isn't as bad as Ultimate's last release,* Imhotep, *but it still fails to make the grade, offering only three situations, and all of them very 'samey'.*



Ultimate seem to have reached the depths of their slump and have released a program which is infinitely better than last month's disaster Imhotep. Outlaws *is a brave attempt at an unusual arcade game which, although being limited, is fresh and highly playable. The graphics are very crisp, pretty and scroll very smoothly, and the sprites are clearly recognisable as coming from an Ultimate game. The sound is okay, although some of the effects have been lifted from some of the Arthur Pendragon games. It's nice to see Ultimate back on the road to recovery — if things continue to improve they could well find themselves becoming thought of as a great software house again.*



Yet another typically Ultimate creation, nice graphics, nice sound and absolutely awful gameplay. The only real saving grace of Outlaws *is that it isn't quite as bad as* Imhotep. *As usual there's the ubiquitous expanded and blocky sprites making up the main player. The music is very mundane and annoyingly fades as you hit fire to start. There really is nothing much to say about* Outlaws *except for how mediocre it is. Ultimate will really have to pull their act together if they wish to compete with other software producers in this price range.*



Presentation 67%
Some useful options and an attractive screen layout.

Graphics 78%
Pleasant scrolling backdrops, excellent equestrian animation.

Sound 30%
Generally dull.

Hookability 53%
Initially interesting and quite jolly to play.

Lastability 33%
Not enough variety and action to grab you for long.

Value For Money 31%
If Ultimate continue releasing products below their usual standard, then they should at least price it accordingly.

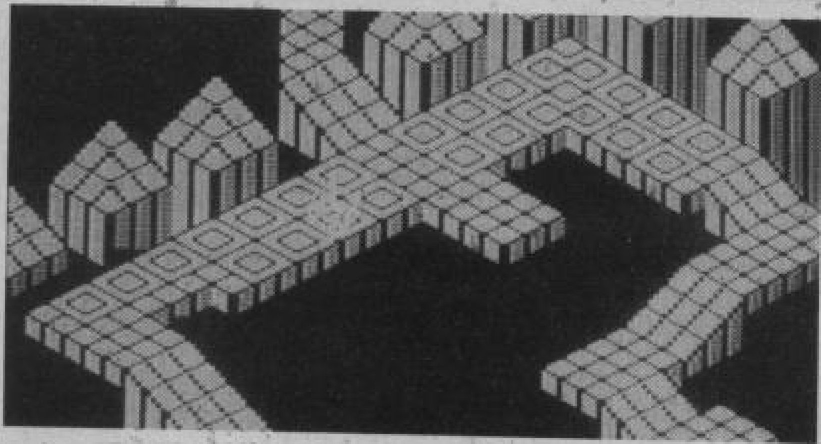
Overall 35%
Ultimate have surely seen better days.



ZZAP! TEST

GYROSCOPE

Melbourne House, £8.95 cass, joystick or keys



Escher on the small screen — the gyroscope is all set to fall into oblivion due to the arrows on the floor pushing it in that direction.

Gyroscope puts you in a similar surrealistic situation to the arcade classic *Marble Madness*. The basic gameplay is very simple — you take control of a gyroscope with the task of getting from the starting post at the top of the course to the finishing post at the bottom within the allotted time. Each time the gyroscope topples, a life is lost. The course is very strange, presented in a surrealistic 3D effect featuring tall geometric buildings, ramps and steep slopes along and around which you have to guide the gyroscope. The course also provides a home for some rather strange (and vaguely familiar) aliens whose touch topples your spinner.

There are six courses, each taking up five screens. As you make your way down a course the screen scrolls vertically with the gyroscope. The whole game is played against a clock, which ticks off the time relentlessly as you try to complete each quintet of screens. Completing a course earns you a bonus related to the amount of time remaining on the clock.

You begin the game with five lives in store, and pick up a bonus life for each 1,000 points scored. If you fail to complete a screen course within the time limit, the gyroscope topples when the count hits zero, a life is lost and you resume play from the spot you reached at timeout with the clock reset to start a new run.

There are some very thin catwalks between the buildings and here lies the main danger. If you stray too near the edge of a construction or catwalk your gyro becomes unbalanced and totters over — another life gone. When this happens, the gyro is replaced at the place where it died, and thus time is lost as well as a life.

Control of a gyroscope takes some getting used to — once you start moving in one direction it takes a while to slow down. The beast accelerates down slopes, and constant checks have to be made to ensure you're not going too fast — if there's a sharp turn at the bottom you could find yourself in deep trouble, and run out of road.

Inanimate hazards on the course complicate matters further, and include black holes (which make control of your gyro rather difficult) and magnetic floors (which pull you in certain directions, usually to the edge of a precipice).

The landscapes are very deviously created; starting from relatively easy they get more tricky very rapidly. Some of the difficult courses contain thin catwalks, horrendous slopes with tight corners, holes in the floor and combinations of all these with the aforementioned hazards — being a gyroscope isn't all just spinning around.



I love arcade Marble Madness *and therefore really looked forward to getting this program. Unfortunately I found myself very disappointed.* Gyroscope *seems rather empty, no rotten meanies or really devious bits of landscape to have to negotiate — just getting to the bottom of the course screen after screen. It's a shame that Melbourne have produced* Gyroscope *like this, the graphics and sound are very nice, but with a little more programming the game could have been really brilliant. As it stands it's just a poor cure for lack of Marble-Madnessitis.*



Gyroscope *is yet another game that has lost an awful lot in it's translation from it's source machine. On the Spectrum* Gyroscope *is a great game, well deserving of it's CRASH Smash status, but on the Commodore it's so lack lustre. Graphically* Gyroscope *is quite pretty, successfully emulating* Marble Madness *from where* Gyroscope's *inspiration no doubt came. The control of the main sprite is quite nice though because it's single colour you may have a bit trouble picking it out. The attacking monsters are just rubbish, they move unconvincingly and look extremely blurry. Worst of all is the extremely bad error detection, the program just doesn't have any idea when the gyroscope gets near to the edge of a ledge. I'm afraid depsite the potential of an excellent game,* Melbourne House *have really mucked up. It may well be worth a quick look at, but I doubt it.*



Although Gyroscope *has some graphic similarities to the arcade game* Marble Madness, *it certainly doesn't have any of the addictive gameplay. Unlike its arcade 'counterpart', there is little to do other than steer down slopes — at least* Marble Madness *has a multitude of different nasties to contend with. If* Melbourne House *had put a lot more into the game then* Gyroscope *could have been something special, but as it stands it's just dull.*

Presentation 56%
Lacking in options and not much thought seems to have gone into the game.

Graphics 87%
Very pretty *Marble Madness* style backdrops but little else.

Sound 42%
Very irritating and repetitive soundtrack.

Hookability 55%
There's so little to do that the fun is very initial.

Lastability 41%
Lack of surprises makes the game pall.

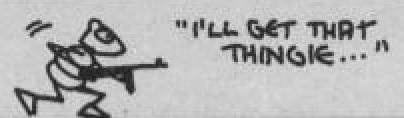
Value For Money 45%
Only worth it if you're **really** suffering from lackofMarbleMadnessitis.

Overall 46%
A disappointment from Melbourne House.

"I LOVE THINGIE..."

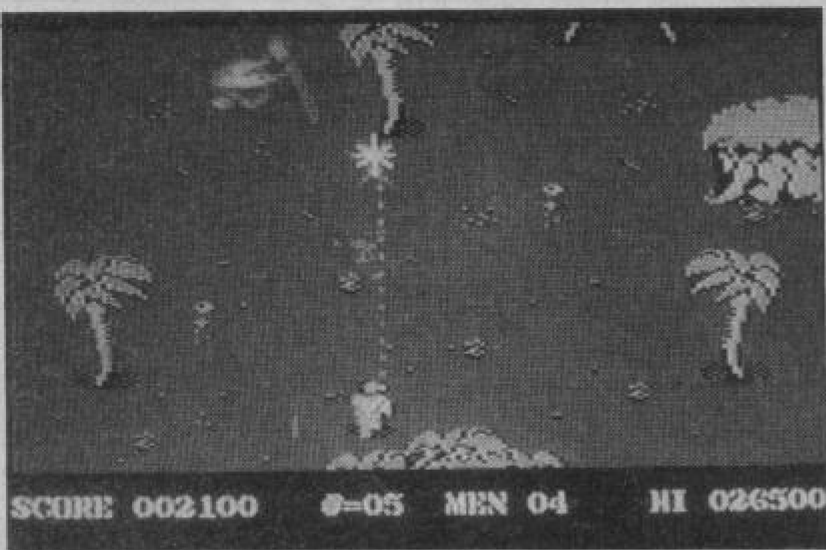


"I LOVE PAULA BYRNE!"



COMMANDO

Elite, £9.95 cass, joystick only



Super Commando takes out a threatening tree — you can't trust em . . .

Elite's *Commando* is the licensed version of the classic Capcom arcade game which has captivated thousands of arcade gamers all over Britain.

The game places you in the role of a super crack commando with a mission to penetrate deep behind enemy lines and destroy their well guarded fortress. This mission takes place over a vertically scrolling landscape and you, armed with a few grenades and a sub machine gun, have to take on the entire enemy army single handed.

There are boxes of grenades lying around the battlefield which you can pick up to replenish your stocks, but otherwise you just have to use skill, reflexes and sub machine gun to survive.

To reach the fortress you first have to pass through two areas, each with its own mini fortress at the end. When you take a mini fortress you are transported to the second area, and after that it's the final run up to the main fortress. If you take and destroy that then you start the second mission which takes place over the same landscape and has to be completed in similar style, although the soldiers are far more hostile.

When you approach a fortress its doors open and loads of soldiers pour out, spewing bullets from their guns and lobbing grenades all over the shop. To take the fortress you have to destroy every soldier — not a trivial task by any means. When you've killed all the soldiers your man automatically runs through the fortress gates, a message of congratulations is printed up on screen and you are taken to the next area.

Each area has its own features and hazards. Level one is comparatively easy, but by the time you reach level three the going gets really tough, with lots of obstacles to thwart swift forward progress. Naturally, there are loads of enemy soldiers swarming all over the place, but luckily they're only armed with single shot rifles and grenades. Even so their sheer numbers often becomes totally overpowering.

There are two specialist weapons used by enemy soldiers: bazookas and mortars. Mortar bombers don't pose too much of a threat, since they can only fire one pretty inaccurate shot at a time. Bazooka carriers, on the other hand, are deadly and fire round after round of lethal shells which explode in a large cloud of deadly flak.

Vehicles trundle about the landscape. They come in various shapes and sizes and include trucks, jeeps and motorbikes. They've all got to be avoided, but can be destroyed with a well-aimed hand grenade. Jeeps can cause problems, as they carry a gunner armed with a sub machine gun and spell doom if you're not busy pegging it in the opposite direction. Lorries, too, are deadly and carry many soldiers who pile out when their transport stops.

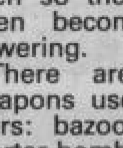
The landscape is very barren — well, what do you expect for a desert? Dotted around are trees, little hills (usually the enemy come belting down their slopes) and rivers (there are always bridges to cross them — you might be a commando but you can't swim)!

Area one is pretty deserted with only a few trees and hills, although there is a bridge under which you have go. The bridge is narrow, and there's usually plenty of enemy soldiers just waiting to pounce on you on the other side. After the bridge there are rocks which the enemy use for cover and after these, the first mini fortress.

Area two is where things start getting tough. Foxholes filled with soldiers block your path, and the only way to kill the soldiers is by lobbing grenades on them. While you're trying to do that they're busily trying to machine gun you down, just to make your life a misery. There are also another two bridges, one to go under and one to go over (it gets you across a river). Buildings and bunkers start to make an appearance too. Yet more soldiers pour from the buildings, while a fusillade of bullets comes from the bunkers.

The final run, area three, has all the hazards found in the earlier sections, only in far greater numbers. On this rush you're forced to cross an airport which has lookout towers complete with machine gun wielding soldiers at the top. Great gangs of bazooka carriers make the going really tough — they emerge from each side of the screen and fire their shells diagonally, making them very difficult to dodge.

Points are awarded for disposing of enemy soldiers and vehicles and a hefty bonus can be earned by killing two guards who hold a colleague of yours prisoner. However, once you liberate your ally, he disappears, rather than helping you fight your battle.



I wouldn't have thought it possible to successfully reproduce the arcade game Commando *on a mere Commodore 64. Elite obviously feel the same, since this official version doesn't look, sound or play like the original. The graphics are good, but nothing outstanding. The scrolling backdrops are great, but some of the sprites seem prone to epileptic attacks and on occasions they even disappear! This proves extremely off-putting and makes the game very annoying to play. The music is the most impressive thing about* Commando, *with Rob Hubbard's excellent variation on the original theme to drive you on as you play. However, the sound effects are poor and complement the gameplay well. As it stands, this seems a very hurried conversion of the arcade game — a shame, as I'm sure Elite could have done better if they had put their collective minds to it.*



Though supposedly a conversion of the arcade game Commando, *Elite's version is woefully lacking five of the levels seen on the original. It wouldn't be so bad if the first three levels were a bit harder to complete but since they don't even present that much challenge to me, doing the same thing again and again very quickly grows tedious. Graphically and in terms of execution,* Commando *is very competent indeed, but it just doesn't hold interest at all for me. Even so, many people may well enjoy it.*



I must confess to being terribly disappointed with this. It's not the actual playability that's lacking, it's the number of levels — there are only three which are pretty easy to complete within a few games. Once you've gone round a few times the whole game gets rather boring to play. All the features of levels one, two and four of the arcade machine have been faithfully reproduced with some very nice graphics, but really that's not enough. If you do love Commando *and don't have a chance to play the real thing then obviously you've got no choice but to buy this, but really you should take a look at it first, because I don't think it has enough challenge to keep a hardened gamester occupied for long.*

Presentation 72%
Nice arcade quality title 'attract' screens and high score table, but no game options.

Graphics 83%
Smooth scrolling backdrops, but there are sometimes awful glitches.

Sound 91%
Rob Hubbard's superb remixes of the arcade tunes.

Hookability 80%
Destroying the fortress is highly desirable . . .

Lastability 61%
. . . but doing it gets very repetitive.

Value For Money 72%
A tenner for only three out of eight levels of the arcade game seems a bit steep.

Overall 77%
Doesn't quite live up to its potential.

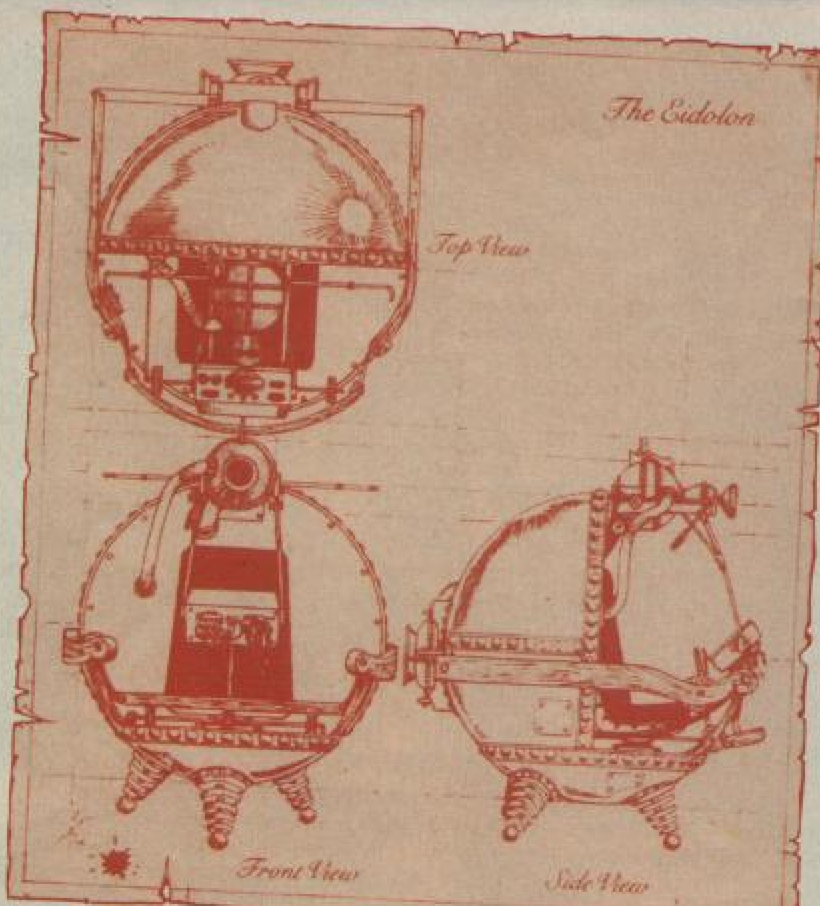
THE EIDOLON

Activision/Epyx/Lucasfilm Games, £9.99 cass, £14.99 disk, joystick with keys

FEBRUARY

From the comfort of your armchair, Lucasfilm ask you to enter a world of dark mystery, a land that, subconsciously, is well known to you. From within the safe confines of your Eiderdown, you are to enter The Eidolon, and through it the depths of your mind, travel within your very id, a place full of surprises that deep down you already know.

Around a hundred years ago a Dr Josef Agon distinguished himself in the eyes of the Victorian intelligentsia as one of the world's greatest scientists. Agon probed into the untapped powers of the human mind and eventually sank to reclusedom, never venturing from his Victorian mansion, performing strange experiments and practically living in his cellar labora tory. The years of research finally paid off and the culmination of Agon's life's work was *The Eidolon* — a craft powered upon mind energy and capable of propelling it's user into the cavernous spaces within their own identity. A hundred years on and Agon's creation is discovered, American software house Lucasfilm have managed to recreate the antiquated mindprobe in a slightly more accessable silicon form. All you need is a Commodore 64, a cassette or disk drive and willingness to experiment within your own personna.



In it's original form, The Eidolon is a spherical shaped, man sized globe just large enough for one voyager. Mounted upon the globe's apex is a multi purpose cannon/capturer for firing and retrieving the energy-composed globes populating your id. Sitting upon three stalk-like antenna, *The Eidolon* floats when in action, gliding upon the mind's limitless energy waves. To be-



Deep in the recesses of your mind, you encounter a dragon guardian — before you approach too close, he is harmless, inanimate stone . . .

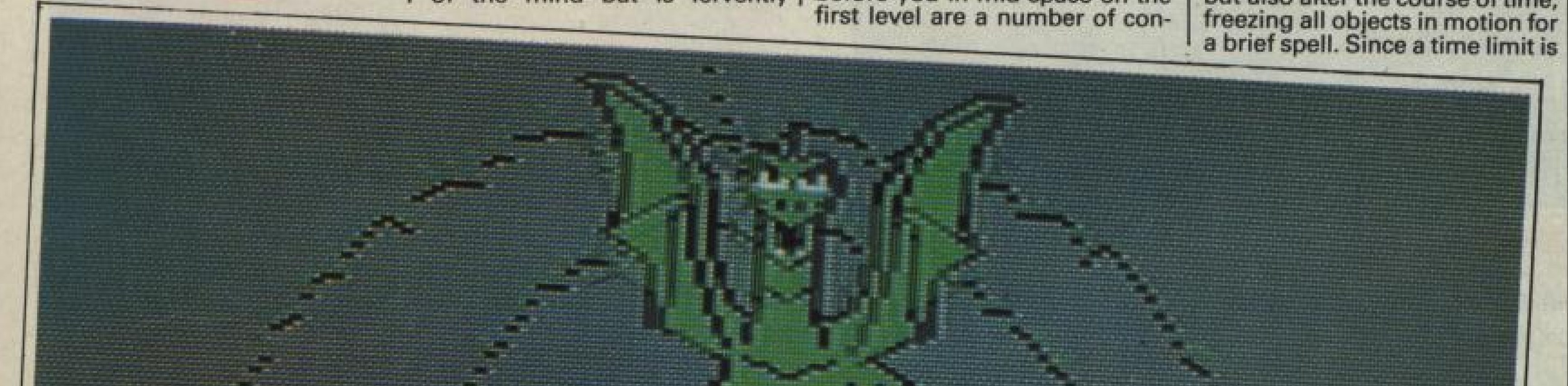


The Eidolon *is yet another superb game from Lucasfilm which follows the footsteps of* Ballblazer *and* Koronis Rift*. Again fractal mathematics have been used to produce some really superb graphics resulting in fantastic realism as you penetrate the mysterious caverns. The characters are fabulous - really huge and superbly animated. Whilst playing it's possible to get totally engrossed and end up practically having a coronary when a nasty jumps out from around a corner.* The Eidolon *has really set the standards for 1986 — if Lucasfilm continue to produce programs as good as this then Commodore owners are certainly in for a* **very** *happy new year!*

This is Lucasfilm's fourth and probably most impressive release to date. As is to be expected from this company, the presentation is immaculate with plenty of attention to detail all round, especially in the instructions. The graphics are as stunning as the packaging and the standard of animation present is quite remarkable, unlike the sound, which is unfortunately weak, but having said that, is still surprisingly effective. Thankfully The Eidolon *is as enjoyable and absorbing to play as it is to watch, with seven levels of twisting passages and evil beings to contend with. Yet another classic game from Lucasfilm, and I look forward to their next releases with anticipation. But for the moment I'm quite content with* The Eidolon *— excuse me . . .*

gin just sit in the control chair and pull the trigger at the side of the main operating lever and relax. The machine will then transport the viewer to a subterranean maze-like system of caverns. Using a joystick *The Eidolon* can be moved through the grey cave system. When using Lucasfilm's computer circuit-based personna prober, the bottom half of the TV is dedicated to conveying the information displayed upon the control panel. Above this is a three-dimensional representation of what can be seen from the cockpit. Cave walls and vaulted ceilings move realistically around as the joystick is manipulated. On your first venture *The Eidolon* is placed within the first level, the object is to progress through to the seventh level of identity. Each cave has an entrance into a deeper level of the mind but is fervently defended by one of the caverns' guardians. Bathed in a key operated force field you have to capture the key to the field and then destroy the gate's warder. As *The Eidolon* nears a force field the space around it glows with a coloured aura. To pierce the barrier a power jewel of a similar glow to the field's aura must be collected and projected at it.

When the caverns are first entered a full complement of power is supplied and indicated upon the lower screen. If anything of a detrimental nature happens to *The Eidolon* the needle on the powermeter fluctuates away from the plus sign and towards the minus. Hanging before you in mid-space on the first level are a number of conveniently placed yellow energy spheres that hum and glow, these can be collected to replenish a flagging power supply. If the sphere is in central view then a diamond shaped field suspends itself around the globe, this means that *The Eidolon* can capture the sphere with collector/discharger on its roof. A pound on the space bar activates collection mode and boosts the energy needle accordingly. Extra ammunition is also awarded. Not only gold fireballs hang near the cave's roof, there are also blue spheres which not only boost *The Eidolon*'s energy level but also alter the course of time, freezing all objects in motion for a brief spell. Since a time limit is

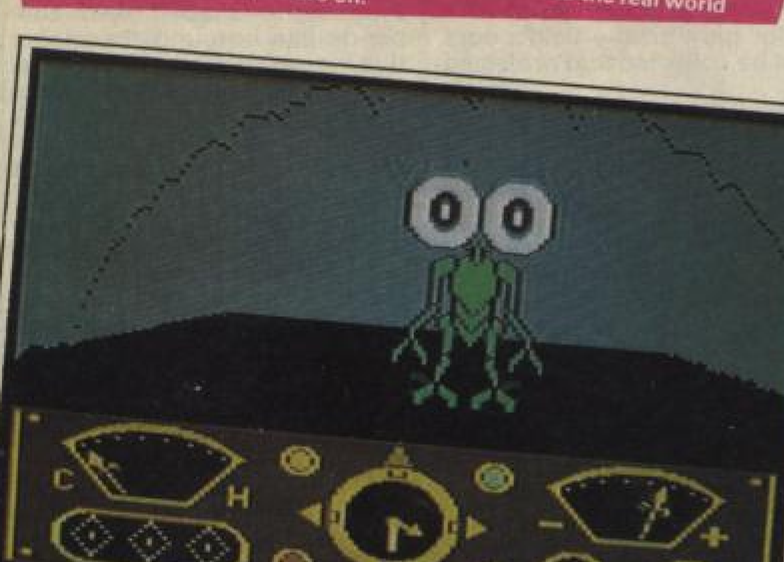


. . . but then he comes to frightening life!





The Eidolon's control panel is of suitably Victorian technology. Top left, the hot/cold indicator shows how near a guardian you are. Below it, the three gem indicators show what gems have been collected. In the centre is an animated clock, while around it are the four fireball indicators in their different colours — the flashing one is selected. Top right is your energy guage and below, the two dials are (left) whole minutes remaining before return to the real world and (right) the level you are on.



A green bug-eyed creature blinks in alarm as the first bolt of energy hits home.

pounding on the fire button. One of four powerspheres may be selected for firing from by pressing the keys 1 to 4. Red, Gold, Green and Blue spheres are numbered one to four respectively. Each release of a fireball drains your energy supply and diminishes ammunition. Care must be taken to avoid using more red fireballs than are required to defeat the foe, for they are only detonated on contact with the monster. Too many in the system and you could run into one that has just rebounded from a far wall! In this situation you can either dodge or try and shoot it with another red fireball. If you hit true then the two fire balls merge into one. Though still bouncing and rebounding off the walls, the newly merged fireball is yellow and can be picked up if you're fast enough.

Each fireball has a different effect on the creature before the machine. Red is normally best because of its powerful nature, imposed on your journey to the next level the blue globes can be handy for time extensions or temporarily halting a nasty in pursuit.

Many creatures inhabit the twisted mind tunnels and each of them guards a power crystal of its own. Since you need the power crystals to destroy the guardians' force fields, you have to find and destroy these monsters. Most of the creatures are quite lethargic, sitting statuesquely frozen in front of their power gem. But should *The Eidolon* approach an Id monster, the energy radiated by the machine stirs them to life, draining all they can from your supply, proximity can be very damaging. If the supply reaches zero then you get thrown out of your mind and back into the real world. When approached, a nasty changes from a stone-like grey into its original colour and the creature attacks. To vanquish your opponent it's best to let off a volley of red spheres by on the first level there's nothing that a blast of red fireballs can't trash. However when you reach the later screens some of the creatures are just too powerful to be destroyed easily. For this the green and blue fireballs come into their own. Blue freeze an enemy for a short amount of time, giving extra time to destroy your foe. Green transforms your opponent into another monster of the caves though it is possible to conjure up a foe of greater power. Gold balls seem to have no real effect upon any of the caves denizens.

On later levels other creatures appear, all fully animated when stirred into action. So far encountered are **Trolls, Biter Birds, Rotoflies, Puffer Birds, Greps, Bottlenecks** and **Hell-hounds.** There are seven layers to be travelled through and though no one knows what lies beyond the seventh barrier, Dr Agon's diary contained the following passage:

'Last night, I had a strange vision- half dream, half fantasy. I imagined I had made it through the seventh level, past the final guardians. Suddenly, against an immense and limitless sky, I beheld a many-headed dragon more fearful than anything I have encountered. With the light of morning, the vision lingers, too vivid and haunting to be dismissed.'

Though this was only a dream it is likely that Dr Argon's repeated ventures into his own mind endowed him with the skill of premonition. Though as yet uncomfirmed, the lowest levels of human consciousness are probably an awesome domain indeed.



I got very excited about The Eidolon *after seeing a demo at the PCW show I expected great things of this title and thankfully I wasn't let down. The first thing to strike you is the stunningly realistic 3D effect created by the caves moving. Usually with a program of this sort the game itself is often sadly neglected. With Eidolon this is not the case at all. Battling imaginatively different monsters in the labyrinths of your own mind is amazing fun. Real atmosphere is created by the realistically animated creatures. Apparently Lucasfilm originally animated the different characters on celluloid and then transposed them onto the 64. The documentation accompanying the package is near faultless, and though not very detailed it gives enough information to get you started on a truly astounding adventure. There's no criticism I can think of for this game.*

Presentation 96%
Nice and simple though not lacking in any way.

Graphics 98%
Most realistic 3D images yet seen on a small screen, technically amazing and aesthetically astounding.

Sound 86%
Both music and FX are simple, but the latter are extremely effective and atmospheric.

Hookability 96%
At first the realistic graphics hook you . . .

Lastability 97%
. . . and then the exceptional gameplay takes over. The urge to see what's below the seventh layer is quite considerable..

Value For Money 95%
For a now normal price an extremely above average experience can be yours..

Overall 97%
Lucasfilm's most original release yet, containing outsanding graphics and gameplay elements. *The Eidolon* is both immaculate in it's conception and execution. Not to be missed.



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REVS

Firebird, £14.95 cass, £17.95 disk, analogue joystick, paddles or keys



R*evs* **isn't** an average run–of–the–mill arcade race game, it's a fully fledged Formula 3 racing car simulator. No grabbing the joystick and zooming off into the sunset at MACH 3, oh no, plenty of practice is needed before you can even get round a simple bend in first gear! You have been warned.

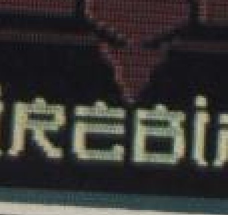
Revs simulates the Formula 3 *Ralt RT3 Toyota Novamotor* and therefore, like a proper racer, has to be driven with a certain amount of respect. No zooming around corners at silly speeds, you just end up spinning off the track.

The specifications of the car have been copied faithfully, although the computer version has no clutch and an engine tolerant of abuse like excessive overrevving (otherwise it would explode every time a novice played). There are still five gears (and reverse), brakes and a throttle. Steering is done by using two keys, and pressing the space bar amplifies the steering motion. The car's aerilons are adjustable allowing you to customize the car so it suits your driving best.

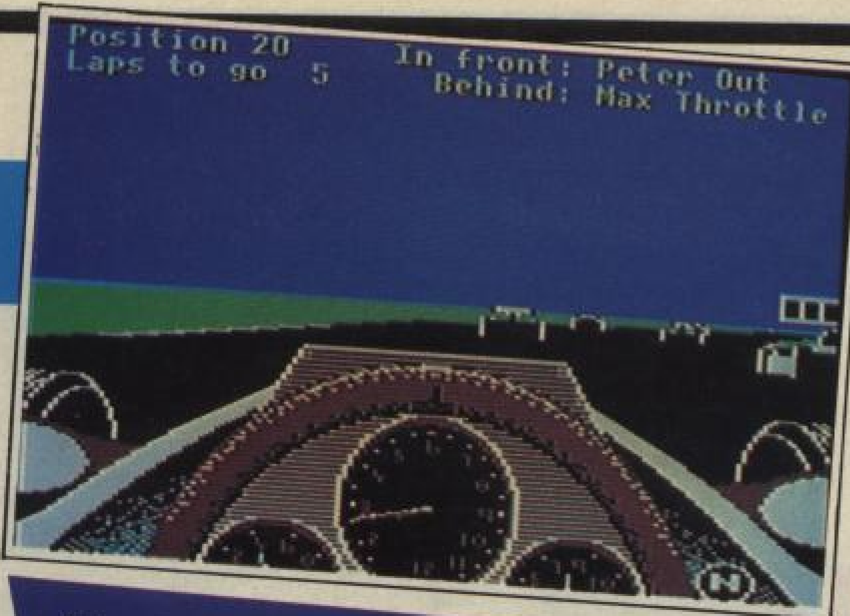
The game is viewed from the driver's seat so you can see the steering wheel in front of you with the dashboard and all its dials beneath. The only dial that plays a part in the game is the rev counter. This is used instead of a speedometer since it shows the actual power the engine is producing rather than the speed the car is travelling. This is far more valid when coming out of corners since the rev counter shows you whether you're getting optimum performance from the car. The car also has wing mirrors which certainly prove

On first viewing this looks pretty unimpressive. It's only when you get behind the 'wheel' and you can relate to what's happening on screen that the program really comes into its own. The 3D is incredibly realistic and the feeling of exhilaration and 'being there' is paramount. The way the car bounces up and down as it moves along the road is amazing and further adds to the realism of the game.

To a novice Revs is slightly confusing and frustrating because the car is so difficult to control — spinning off the track seems the only thing you'll ever manage.



Perseverence reaps its own rewards, however, and within a few hours practice it's possible to go round a track without crashing into anything. The competition mode is brilliant with tremendous realism and thrills as you battle it out with the other drivers. This is a truly fabulous program — every drivers' dream! Go and buy it.



Andrenalin flows as the countdown to the race begins. Don't forget to rev the engine to maximize acceleration.





Acornsoft must be congratulated for their wholly original approach to a simulation. Revs is one of the most exciting games I have ever played — an incredible feeling of actually 'being there' is generated by brilliant graphics and realistic, but initially awkward, control. The program has many superb touches throughout and the presentation is of the highest standard. There are race games and there are simulations, but there's nothing quite like Revs.



Revs *marks a total departure from the normal approach adopted by software houses when writing a racing game. Revs is a simulation and not a game at all. Even though simulations usually appeal only to those interested in the pursuit being simulated, Revs had me on the edge of my seat even though car racing isn't what I'd noramlly describe as exciting.*

Though at first it's a bit difficult to play, after some practice things get a lot easier.

The sense of achievment once you've managed to complete your first lap is just great. Apparently to recreate the Silverstone and Brands Hatch circuits on computer, complex surveys where taken of the courses. It shows, the dips and bumps of the original tracks have all been faithfully reproduced. Geoff Crammond certainly is an excellent programmer and designer. Hopefully we'll be seeing some more of his work on the 64, like his excellent Starship Command.

useful at the beginning of a race when you want to see whether a car is close behind.

The car is controlled using either the keyboard or keyboard and joystick together. Although looking rather ominous to a novice, with practice this setup soon becomes easy to use and is in fact is quite comfortable and logical.

When *Revs* is first encountered the car seems very difficult to control, especially with the keys, but once a driver has got used to the conntrol method, zooming round bends countersteering skids and overtaking in some really tight situations becomes second nature. Using the gears is quite complicated too, but again perseverence pays off.

Revs has two famous British tracks to race around — Silverstone and Brands Hatch. These have been crammed into the 64 with attention to the smallest of details. All the corners, stra ights, bumps and slopes have been reproduced, it is claimed.

When the game first loads you are given two options: to practise or go for competition. Practise allows you to get used to the the 'feel' of the car and the track. This mode clears the track of any other cars and is therefore useful if you want to go for a track record.

Competition mode puts you in a Grand Prix situation. Before you can race you have to go through a compulsory qualifying period so you can notch up a good lap time. How well you do during this period effects your grid placing at the start of the race — the faster your time the better your grid placing will be. You can adjust the length of the qualifying period to last between five and twenty minutes, obviously the longer the time the better your chances of achieving a fast lap time.

Once this period is up the program asks whether you want to race or go through through the qualifying procedure again. If you take the racing option you're then asked how many laps the race is to be run. Once that's been settled your time is analysed, compared with that of the other 19 cars and your starting position on the grid is calculated.

You're then placed on the starting grid and the countdown to the race commences. On-screen information during the race includes your current position in the race, which driver is in front of you and who is behind. Your lap and split lap time is also displayed so you can gauge how well you're doing. Once the race is finished, a table of all the cars' finishing positions and times are shown.

When racing you must drive reasonably safely otherwise you might collide with another car or skid off. If you do then your car is dropped back onto the track at the crash point and you have to start it up again which loses you valuable seconds. A nice touch is that if you do hit a car then it stays on the track for the rest of the race causing an obstruction

Revs comes impressively packaged with two manuals and a map of both race courses. One manual explains the workings of the car and gives hints and tips on how it should be driven to give the best results. It also explains the basic principles of racing, finding the optimum line of a bend and the aerodynamics of the car. The other, written with the help of David Hunt, gives a corner by corner breakdown of the two courses and explains the best method of tackling each one.

Presentation 98%
Beautifully packaged with some very informative manuals and a lot of attention paid to the game itself.

Graphics 94%
Exhilarating 3D, excellent perspective with realistic dips, bumps and cars.

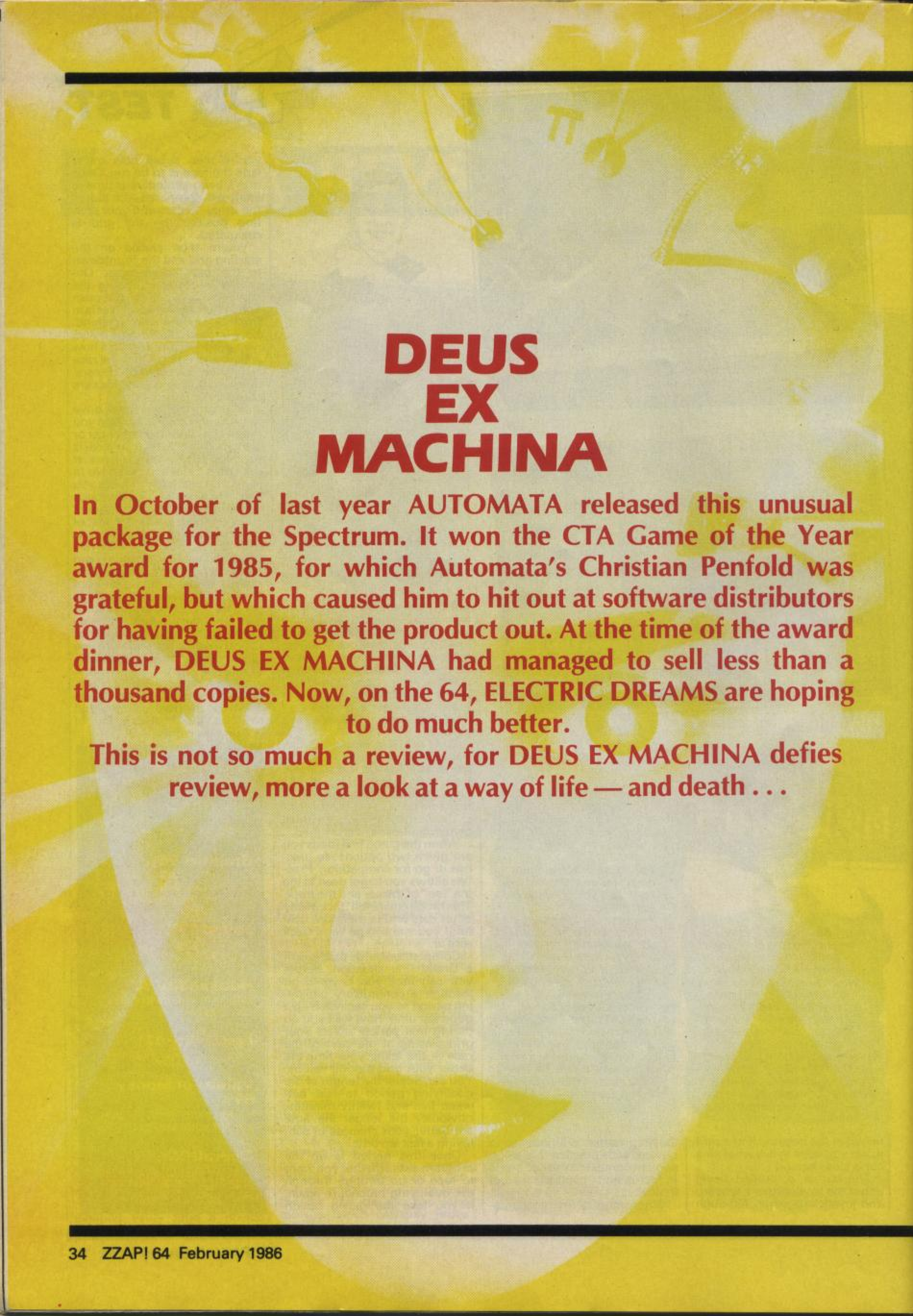
Sound 49%
Below average engine noise and a few skids.

Hookability 90%
Difficult to drive, but very compulsive.

Lastability 97%
Times can only get better.

Value For Money 89%
Rather expensive, but you pay for what you get.

Overall 96%
An exciting and innovative approach turns 3Revs into simulation at its best.



DEUS EX MACHINA

In October of last year AUTOMATA released this unusual package for the Spectrum. It won the CTA Game of the Year award for 1985, for which Automata's Christian Penfold was grateful, but which caused him to hit out at software distributors for having failed to get the product out. At the time of the award dinner, DEUS EX MACHINA had managed to sell less than a thousand copies. Now, on the 64, ELECTRIC DREAMS are hoping to do much better.

This is not so much a review, for DEUS EX MACHINA defies review, more a look at a way of life — and death . . .





HELLO. I WANT YOU TO PAUSE AFTER I COUNT YOU DOWN, AND RECOMMENCE PLAYING AT THE SCREEN'S REQUEST! FIVE - FOUR - THREE - TWO - ONE - PAUSE!

Tuesday evening, after tea and compulsory prayers, the last mouse tried to hide from Mankind, inside the Machine. Just before it dies, as the nerve-gas eased its sphincter, the last mouse dropping caused a slight accident. You may control the progress of this Accident, on my behalf, and with my permission, and lead it up the telepath.

So starts a game which can only be described as different. What makes it different is the game idea in which you control the progress of an accident as it grows, learns and develops into a human being and eventually dies. Throughout the game you are given a percentage score which gets higher and lower as the game proceeds. *Deus Ex Machina* is unique, as much of a milestone in computer history as *The Hobbit* with its graphics, because this game has a synchronised sound track! The cassette case contains two tapes. One is the computer game — two games, one on each side — and the other is the sound track, also on either side. The sound track — once — synchronised plays all the while the computer program is running.

The sound is of very high quality and stars Ian Dury, Jon Pertwee, Donna Bailey, Frankie Howerd, Edward Thompson and Mel Croucher (Automata). In addition there is music with a distinctly Automata-ish feel to it, but it is definitely more serious in tone than usual!

The game is not 'fun' in the usual sense, it's more of an experience. Next follows a brief description of each of the stages in the game.

All the screen's a stage, and all the men and women merely players. They have their exits and their entrances, and one person in their time plays many parts, their act being seven ages.

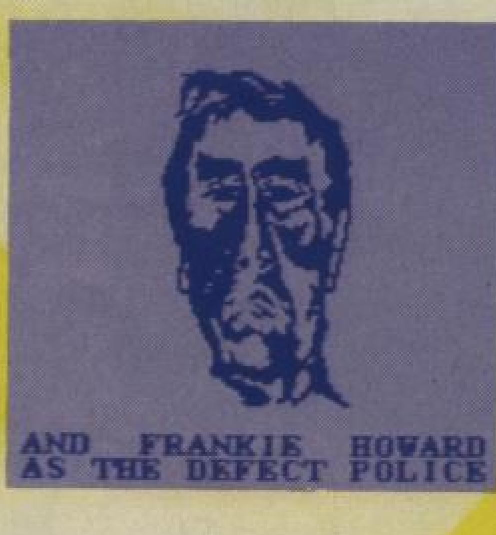
At first the infant mewling in the test tube's neck . . .

This stage of life consists of seven sub-games in which you help create a baby (it's okay, all quite tastefully done — well fairly anyway). The machine (the central controlling force of the UK), which rebels after witnessing the accident (which is wonderfully animated) does most of the work by stealing an egg. The graphics are quite good here, as all the time the Defect Police (Frankie Howerd) are out to get you because you are a defect, as was the mouse.







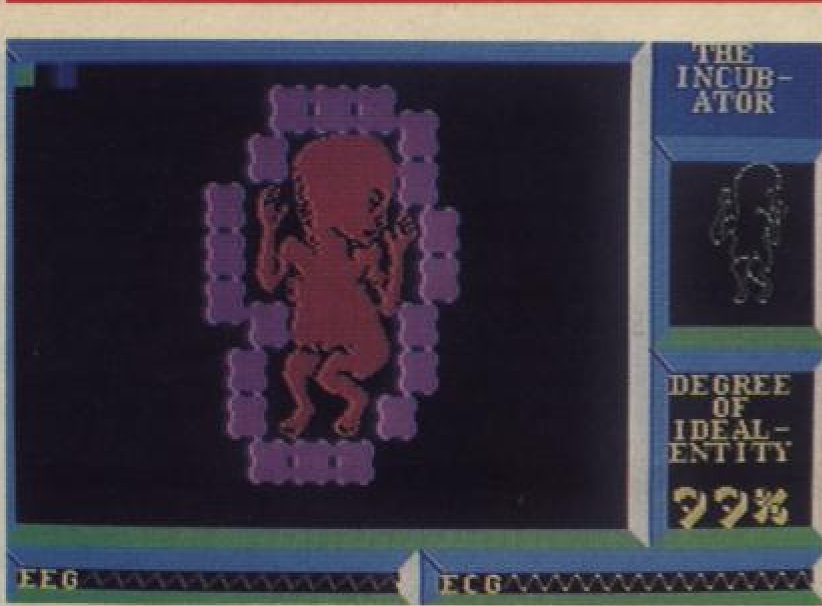


Then the whining School Child, with cassette and shining morning face creeping like a snail unwillingly to databank . . .

This stage consists of only one game in which the Defect Police must track you, for that is their function. When you are caught, you use your powers to parry their psychoprobes. Throw up your shield, move it clockwise and anti-clockwise to protect your entombed and revolving form. The graphics are interesting and work especially well on 'yourself'. This part is awe-inspiring and the sound track, as ever, is well performed.

And then the Lover, sighing like a furnace, with a woeful video made to their lovers' hologram . . .

This stage is similar to the last in which you must touch the lips with your cursor (!) as they approach your body; later on eyes replace the lips. As a game, this stage is quite easy and it is the last program on side one. The graphics are intriguing, with the sensuous movements of the lips and the hypnotic track by Donna



Bailey as The Machine. At this stage you turn over both tapes, reload and re-synchronise side 2.

Then a Soldier, full of strange oaths. Jealous in honour, sudden and quick in quarrel, seeking hi-score, even in the laser's mouth . . .

Now you are grown and as Frankie Howerd intones the chant, 'War crimes are easy', the ground moves under your feet and pitfalls appear over which you must jump. After a while the action changes and mental tortures sear down on you. You must protect yourself by raising the telepathic shields and reflecting the blasts. At last The Fertiliser (Ian Dury) says, 'Killing is wrong, even pretend killing on little screens. And people that sell violent games to children should be put away somewhere safe, 'til they get well again.' At which point The Machine rebels against the Defect Police.

And the Justice, in fair round belly, with eyes severs and clothes of formal cut. Full of wise words and machine code . . .

Here you are shown, fat and slow, your empire behind you. Words appear on the ground coming towards you. The words are mixed up, some good and some evil and some connected with evil. You must jump over the good and stamp on the evil.

The Sixth Age shifts into the lean and slippered pantaloon. With spectacles on nose, their youthful clothes well saved, a world too wide for their shrunken shank. And their adult speech synthesiser turning again towards a childish trebble, piping and whistling in its sound.

You see your character old and broken. You must trace his heartbeat.

Your life is expressed as a percentage score. The screen switches and you must split up the blood cells so they do not clot.

Observe the percentages.

Again the screen changes and again you must trace the heartbeat. So it goes on until death and the end — of the beginning.

Last scene of all, that ends this strange, eventful history, is Second Childishness, and mere oblivion. without keyboard, without monitor, without power supply . . .

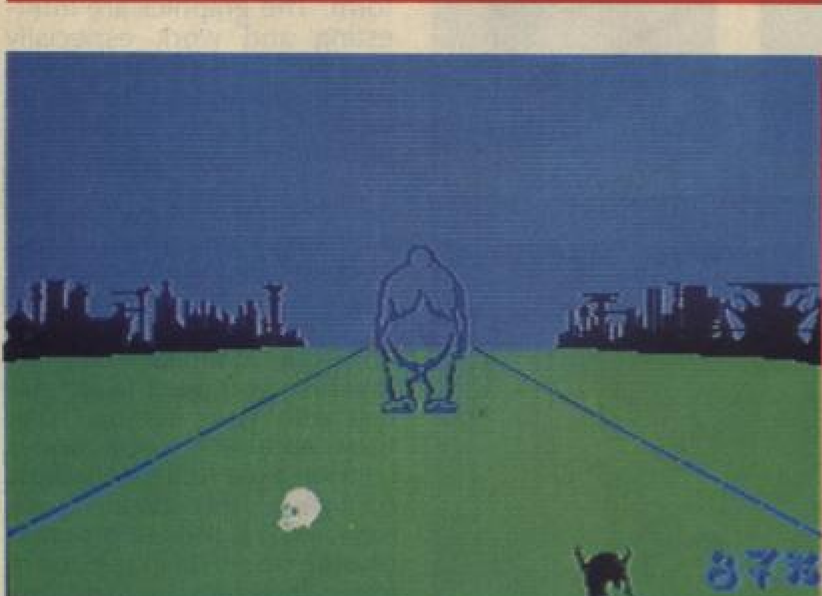


Deus Ex Machina is not for people who want a straightforward shoot em up because it simply isn't that sort of game. In many senses it isn't a game at all, although there are humourous little games within its scope. It becomes an experience, aided by the hypnotic sound track and the emotive words. In fact it's hard to decide whether this is an extension of the computer video game by music, or an extension of the 'concept album' by the addition of games playing. In the end it doesn't really matter — *Deus Ex Machina* is a noble development idea, which points towards a new understanding of what can be done with computer games. It isn't perfect but it is a lot more fun than the idea might at first sound. The graphics throughout are always interesting and sometimes absolutely excellent. The sound track is produced to a high level of quality, so much so, that together with its content, it's alone worth a considerable chunk of the price.

This may be over a year old now, but *Deus Ex Machina* is as fresh and original today in its Commodore reincarnation as it was when it first appeared on the Spectrum.

We don't inherit the Earth from our ancestors,
We borrow it from our children.

Imagine if we could begin our little life all over again.
Imagine if it was all nothing more than some electronic game.
Imagine if I knew then what I know now.
What did you learn?
I can't quite remember, but I'll try and be better next time . . .



Deus Ex Machina costs £9.99 on cassette only.

Compiled by Robin Candy & Roger Kean

FRIDAY THE 13TH

Domark, £8.95 cass, joystick only

Domark follow on in their classic 'Game-of-the-Film' series with new release *Friday the 13th*, a story of naughty Jason, a man with a view to a kill. The program is not all you get upon purchasing the game, included within the terrifyingly packaged box are two really frightening blood capsules to scare and amaze your friends. Also included is a special effects competition where you have to match up the ghoulish noises with the captions listed on the cassette inlay. The prize is one of five colour monitors for the 64.

The game itself revolves around well known mass murderer Jason. Jason is vacationing at the Crystal Lake holiday camp. The only trouble is that other people are also staying there and, running true to type, Jason decides to kill them one by one. This is where you come in — having been cast as one of the 'plot's' ten characters by the computer, you must play the hero and save as many campers as possible. Silly proles that they are, the other inhabitants are more interested in having a good holiday than avoiding the ice hockey-masked Jason. Thing is that Jason is disguised as one of the other guests and only comes out of his shell when he's trying to kill someone.

The best way of protecting everyone is to set up a sanctuary safe from Jason's clutches. First the sanctuary cross needs finding but it is hidden at a random location in the holiday camp. The cross needs to be picked up and carted to a large but contained room like the barn. Drop the cross here and you've created a safe room with everyone in that location immune to Jason's gory advances. All the other campers need to be warned and directed to the sanctuary room for their own safety but they like being on holiday so much that after a few minutes waiting around they're likely to wander of for a sunbathe and risk getting dismembered.

Looking quite similar to Creative Sparks' *Mad Doctor*, the screen is represented from a side-on pseudo three-dimensional view. The character in your control is moved with the joystick in all eight directions. The fire button allows an object to be picked up and placed in the one object store on the status screen. If not moving, fire also drops objects but when on the run fire uses the object in your grasp. Most of the items around the camp are from Jason's weapon collection that he carelessly leaves lying around the place.

Like all good villains, Jason dresses in black when not disguised as a camper and attacks his victims with a big white stick. If you stumble across Jason then repeated bashings with the weapon in your possession should kill him. With Jason dead, the next level is entered with a replacement Jason and you playing a different holidaymaker at Crystal Lake. If boredom sets in because you don't enjoy being the hero, it's possible to rush about massacring the camp residents instead, although when you're the last one left Jason's attention shift's in your direction.

Underneath the main screen is a status section, displaying various bits of choice information. The eight campers are shown on the status screen, those done in by Jason are replaced with a little tombstone engraved RIP. A face of 'yourself' is shown on the left hand side and as more of the campers get smeared the more your hair sticks up as things get frightening. Next to the portrait an energy bar shows what life is left in you and score is shown next to that. If the energy band hits zero then a ghastly synthesised scream leaks from the speaker as the game ends.

If a sanctuary room is set up then the other persons in peril can be sent there. If, by mistake, Jason gets sent off to the sanctuary room all the people there run off terrified. Throughout the game various effects are employed to try and scare you. Sometimes when a holiday camper gets the chop a gory picture flips up to a synthetic scream. Lots of spooky music is put in to add to the atmosphere. Instructions on playing the game are clear and, to quote the inlay,:

'Before playing the game make sure you:

1) Close and look all doors, windows and curtains

2) Turn of **all** lights, use a candle if necessary.

3) Make sure granny isn't in the room.

4) Set the computer volume at maximum, load the game and you
will be surprised!'



Yet another successful superhype for Domark! After grabbing everyone's interest with rubber bats, fake blood, trick skewer-through-the-heads and clever eye-cat ching adverts they finally release a very poor product. How Domark expect a person of any intelligence to read the banal drivel on the cassette inlay and take it seriously I just don't know! The graphics are of very low quality with pathetically animated sprites, 3D which just doesn't work and a badly drawn (and tiny) landscape. The music's terrible too, consisting of really basic tunes sung with even more basic, ear-grating voices. The only redeeming feature about the sound is the realistic scream which the Commodore utters at regular intervals throughout the game. The most frightening aspect of the game is that some punters will have bought it by the time this review is published and not had a chance to read about how bad it really is.

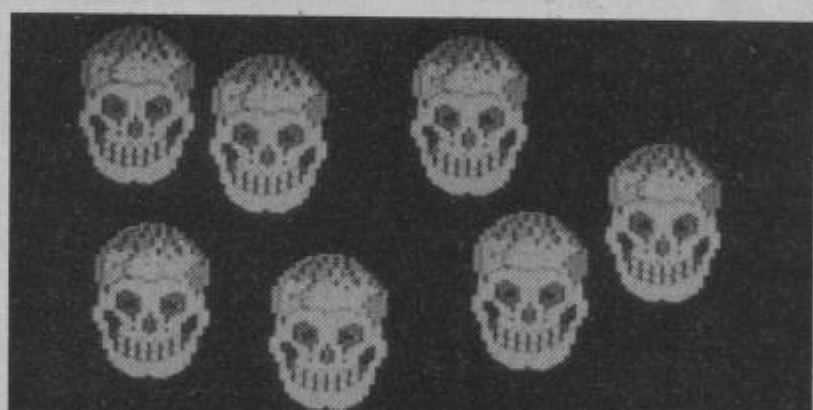


Wow! I've never been so frightened in my life. It's like a ghost from computing past coming back to haunt me with chunky graphics, grating music and retarded gameplay. After all the hoo haa about 'will the game damage our poor children's fragile identities' it's just a Mad Doctor *clone. The only possibly upsetting thing is the post purchase shock of realising what you've spent your money on. The instruction sheet is really patronising and about as useful as the two blood capsules included. As is so often true about such film of the game conversions,* Friday the 13th *is a waste of time. Have a Happy New Year, avoid this product — and avoid Holiday Camps by lakes.*

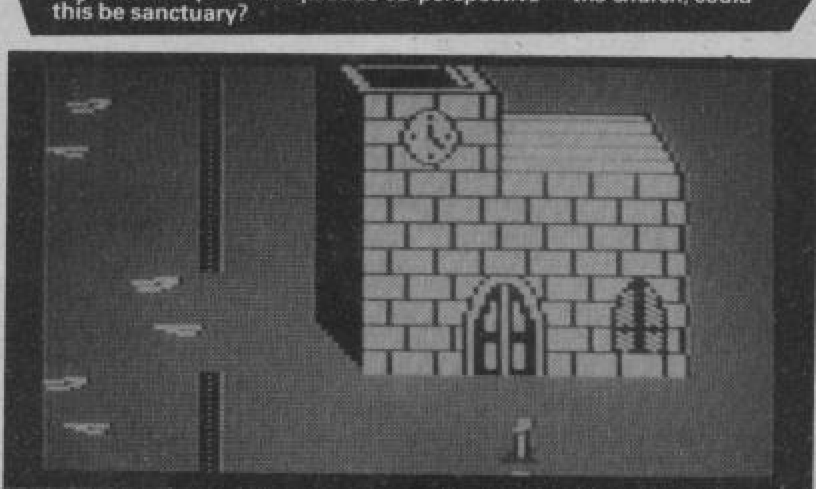


Friday the 13th — the computer game is far more horrific than the film, but for different reasons . . . The graphics and sound are both attrocious and suit the game well, what little there is of it. I haven't played anything as bad as this for a long time, and quite frankly I'm not prepared to waste any further words on it. However, as an addition to the inlay blurb, I suggest you turn off the television as well as the lights when playing.

SHIVER, SHUDDER, SHAKE! — the grinning mask of Jason.



A good example of the pseudo 3D perspective — the church, could this be sanctuary?



Presentation 41%
Attractive packaging disguises lack of options and a horrid game.

Graphics 16%
Amazing programming technique puts the machine into Vic 20 emulation mode with fatty sprites wobbling uncovincingly around on a cardboard cut out backgrounds.

Sound 28%
Incongruous music, thin screams and the odd hacking 'bop' as another victim hits the ground.

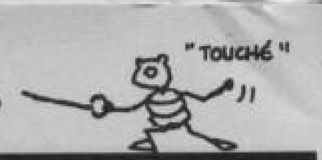
Hookability 19%
The graphical disaster area tells the tale.

Lastability 16%
Really, there isn't much.

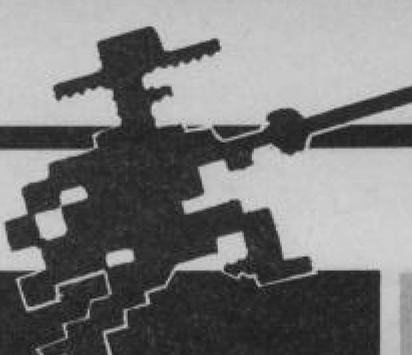
Value For Money 17%
Blood capsules are fun.

Overall 13%
Surely Fridays were never this dire?



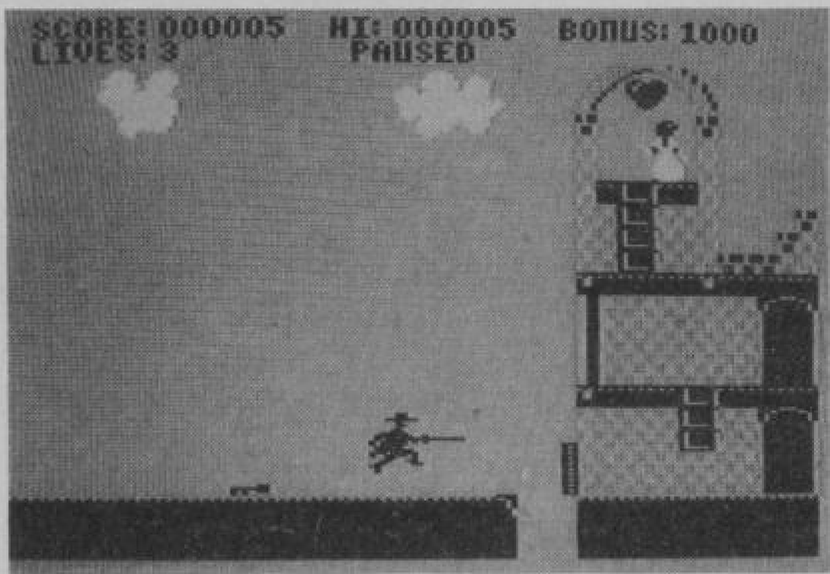


ZZAP! TEST



ZORRO

US Gold/Datasoft, £9.95 cass, £14.95 disk, joystick only



The key to success and an abducted Senorita in sight.

Remember sitting on the back row of Saturday morning cinema, gawping at the courageous antics of that Spaniard Superhero Zorro. Well now your youth may be recalled with Datasoft's version of *Zorro*, an arcade adventure spanning 14 screens. As in any good adventure the object is to rescue a much distressed damsel held in the clutches of Colonel Garcia, the villian of the piece.

Whilst strolling down the street one day, Zorro witnesses the vile abduction of a fair senorita by the evil colonel.

Zorro is game designed in a similar presentation to Datasoft's other hits *Conan* and *Bruce Lee*. Zorro himself is an action packed monochromatic sprite ready to defend the good and fight for the innocent, able to run, jump, brandish a sword and pick up objects. All the functions are accessed from the joystick with up for jump, diagonals for jump left and right and fire for pickup/drop. The different rooms take up the whole screen except for the top two lines which contain information on your score and how many Zorros there are in reserve.

After the abduction, being a superhero of brain as well as brawn, Zorro decides it's best not to pursue the now departed brigand and decides instead to rescue the senorita's lace handkerchief, dropped during the tussle. Knowing that Garcia is likely to take her to the local jail, Zorro starts on a quest to get the objects that he needs for the journey to the local lock up.

The main problem is to get through the catacombs beneath the Mission. Three keys are needed to get through the maze and into the jailhouse and can be collected once some complex but logical puzzles have been completed. Conveniently, any object that requires collection to further your cause, flashes on and off. To collect, Zorro's sword must be placed over the object and the fire button pushed. There are other items scattered around the screens that, though not used as keys within the maze, help you get at the keys. Collectable in the same way as the keys, when picked up they replace Zorro's sword. To use what you've picked up it's usually a case of dropping the object in the right place. One of the funniest problems to solve involves the wine bottle. Once you manage to collect it, Zorro must be guided to the *cantina* where a drunken Bandito is sitting. Upon giving him the bottle of wine and he promptly passes out, allowing Zorro to hop onto his belly and use it as a trampoline to get to a previously inaccessable platform.

The game allows quite a bit of interaction between the main sprite and the background. Most of the scenery can be climbed, bounced on or run over. In addition to prone, inebriated Banditos (or is that Badit**oes**?), there's a number of trampolines around the town which are great fun to jump on.

As in nearly all arcade adventures nowadays new screens are introduced into view once Zorro legs it off the side of the screen. Soundwise there are various spot effects plus an atmospheric latin rhythm in the background.



Another film spin-off from across the Atlantic. Zorro is a really energetic dude, he can bounce on all sorts of things, like sofas and even bull horns (painful eh)! Zorro also seems to have tremendous strength, he can carry a plant half his height, single-handedly by the top leaf and still bound around with the greatest of ease. Apart from some minor hiccups Zorro seems to be a very average game but requires a lot of thinking a wondering how to get things going, especially the fire. After spending a few games getting used to its quirks, I soon realised that there was more behind this TV spoof than first met the eye, like getting things to weigh down lifts and other oddities. The game has some good features — like the more times you bounce up and down then the higher you get — Dynamite Dan style. Killing the baddies is too easy and makes Zorro *very average for me.*

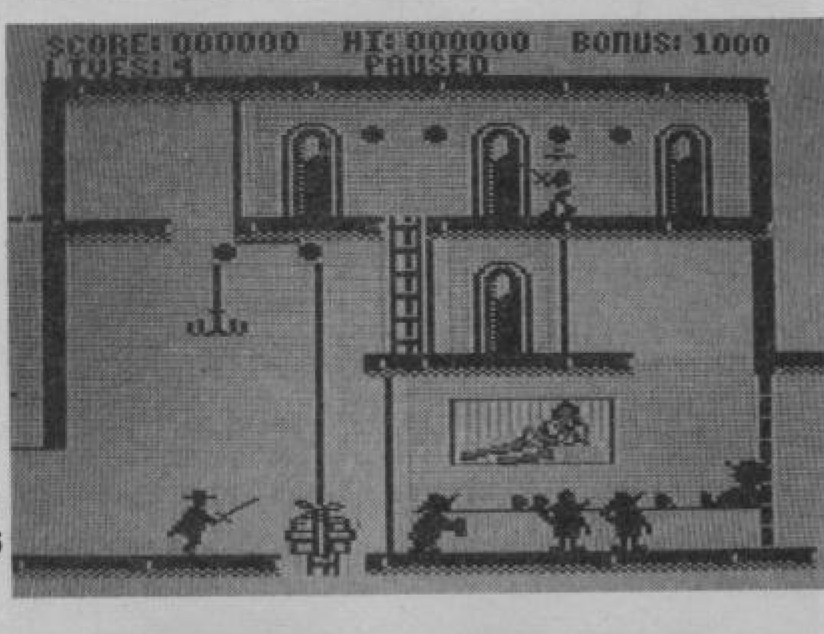


Datasoft seem to be trying to write their games to formula. The way Zorro *plays, the way it looks, even the way it sounds is all very similar to their previous hits* Conan *and* Bruce Lee. *Graphically compared to recent releases for the 64,* Zorro *is just so crude, the sprites are lumpy and of extremely poor definition. Scenery is mostly of just four colours and soon gets dull and repetitive. There is some fun to be had, running around the course, and jumping off various objects is great, but if you start to try out any of the problems you soon find that a losing battle is being fought. I'm afraid that despite the enormous potential of a* Zorro *game, Datasoft have really lost out. Seems the same as many other games-of-the-film conversions.*



Zorro *is very reminiscent of* Bruce Lee *in both its looks and gameplay, although this game is far harder than last year's classic. Some of the puzzles that you have to complete within it are rather obscure and take quite some time to figure out, making the game somewhat slow to play. There is some action when you have to fight with the guards and leap about the more perilous parts of the screen, but mostly the game involves collecting things and putting them elsewhere. The graphics are reasonable, but the four colours used are rather bland. The sound is awful with a really annoying tune which grates throughout. If you like this sort of game then you could well be pleased with this, but if you like your action a little faster and hotter then you might find yourself bored playing* Zorro.

Our hero checks out the bar full of drunken Banditos.



Presentation 45%
No real options to be found except for start game.

Graphics 45%
Yawny four colour backdrops with sprites in monochromovision (tm)

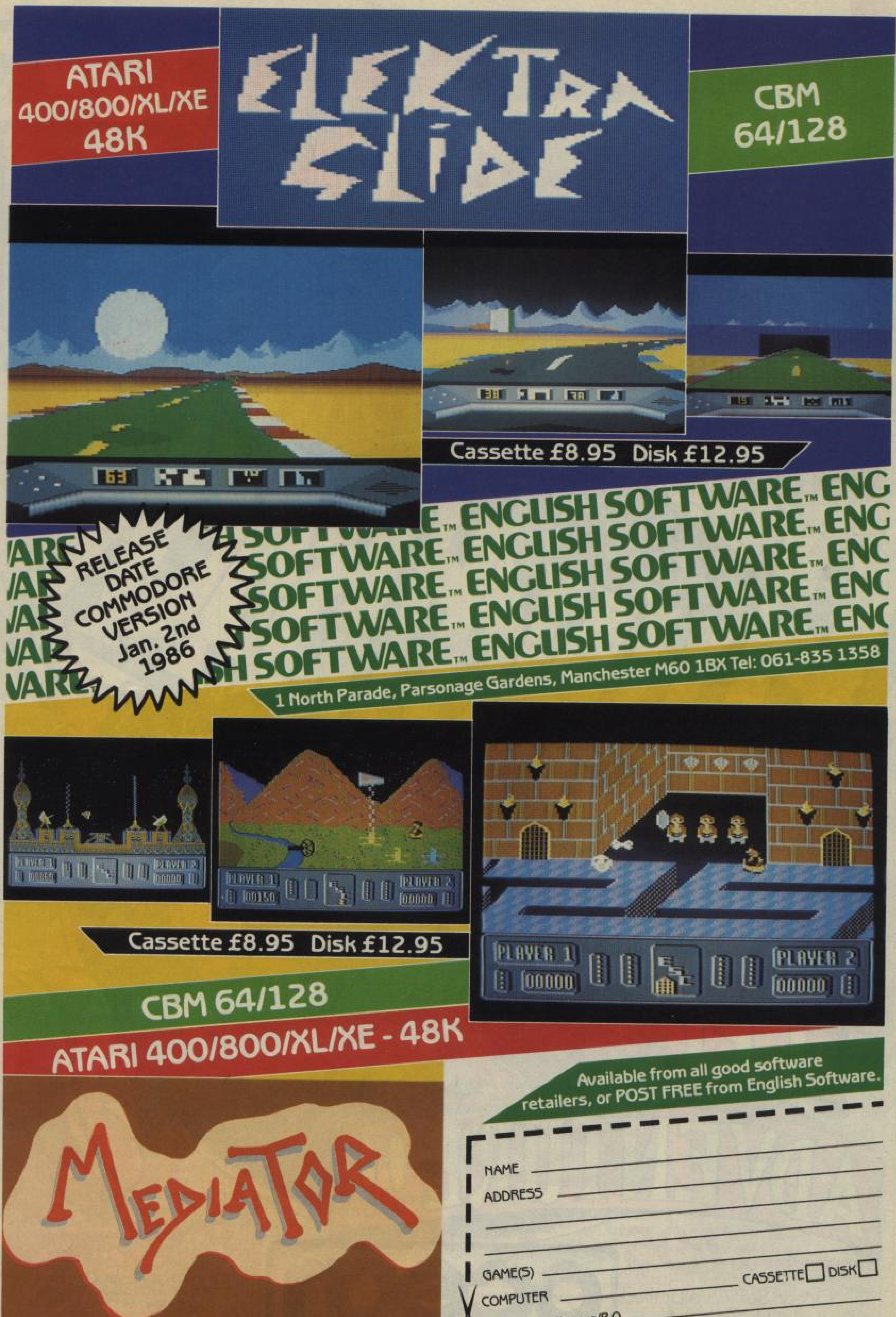
Sound 34%
The music is a real pain and will have many a gamester reaching for the volume control.

Hookability 74%
At first great fun clambering all over the landscape . . .

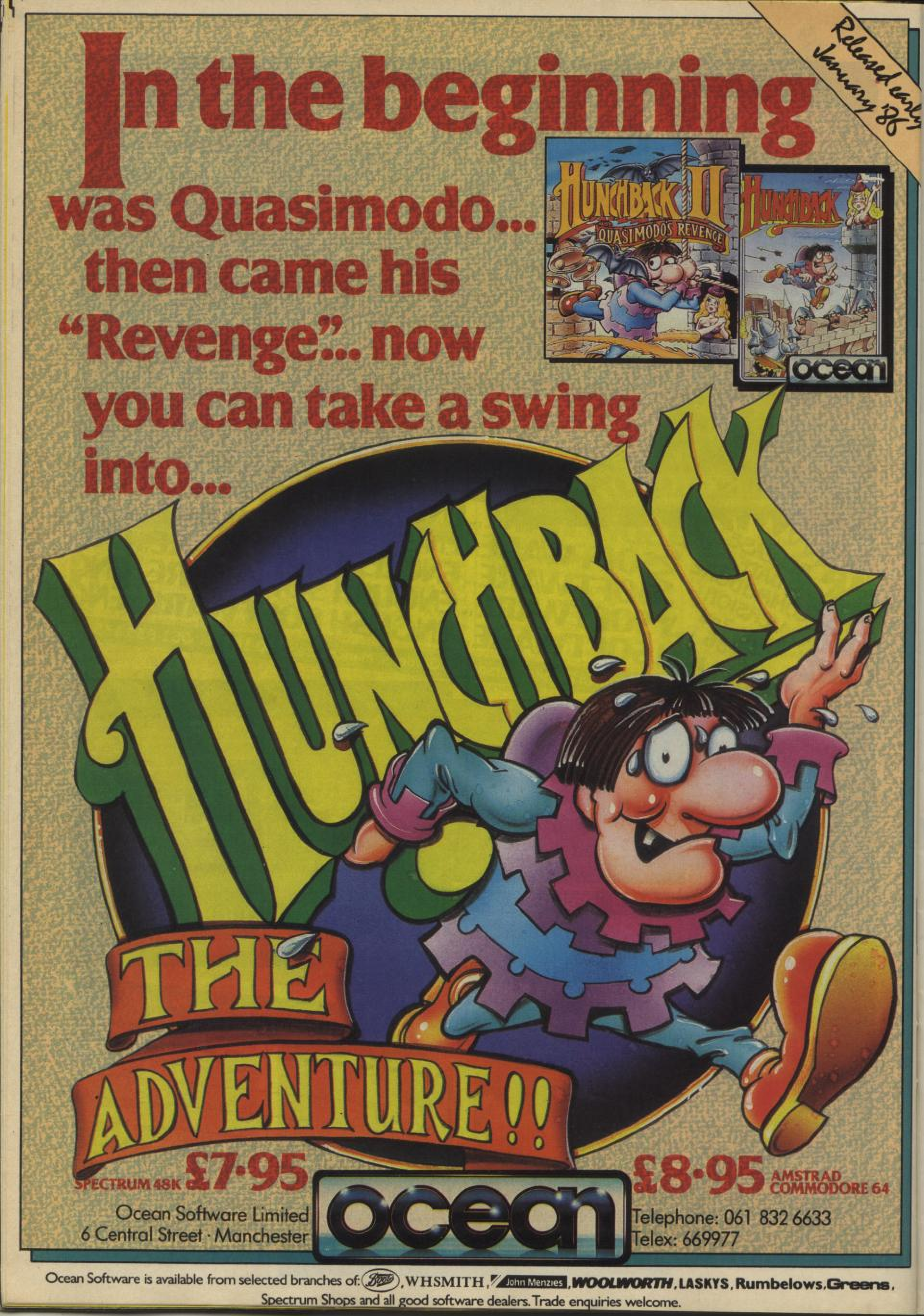
Lastability 68%
. . . but the problems are just too obscure to make any real headway.

Value For Money 72%
Usual US Gold price for a very run of the mill piece of software.

Overall 78%
Though some enjoyment may be gleaned from *Zorro* by avid platformists most people will probably tire quite quickly of this cliched release.

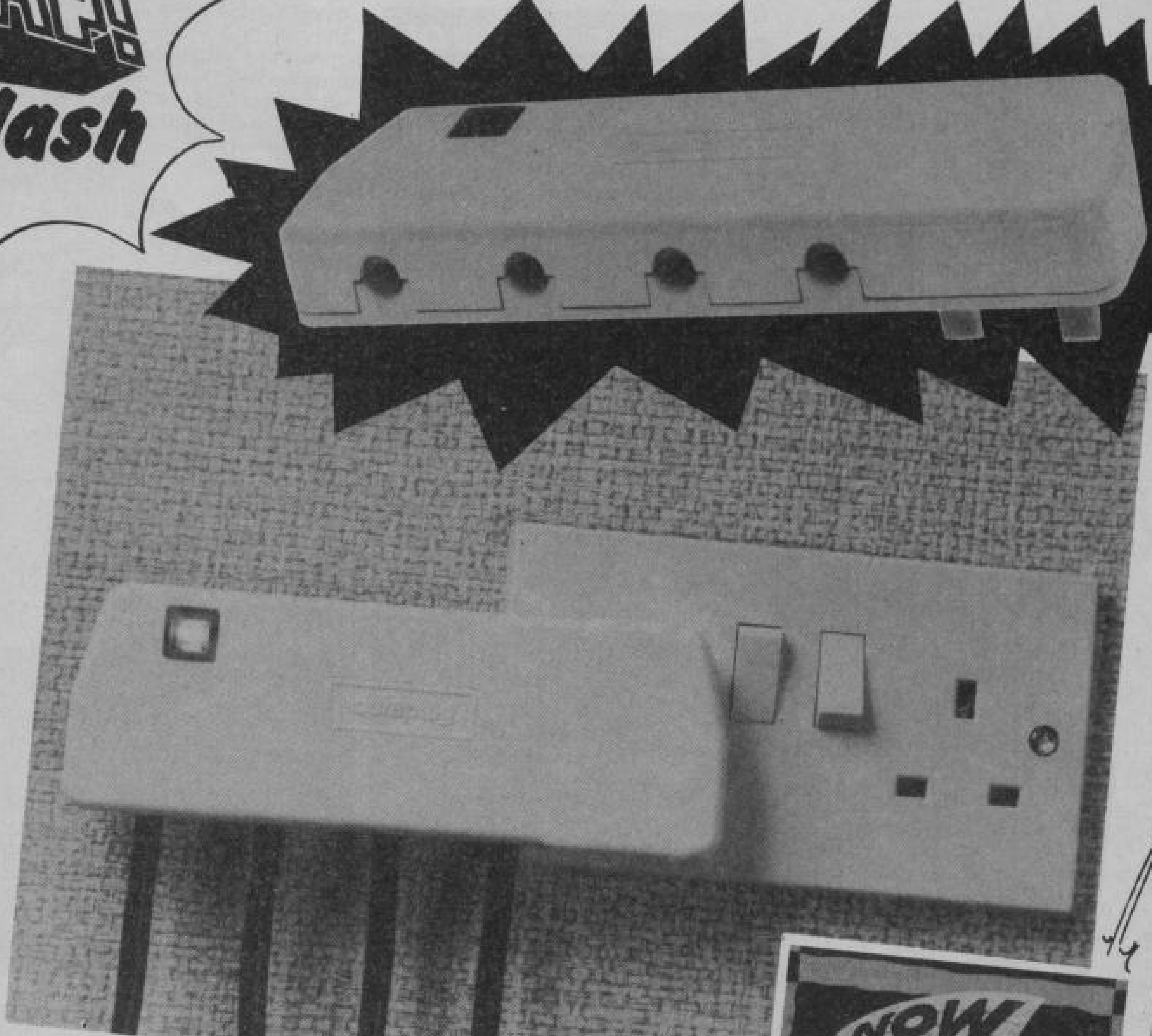


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ZZAP! Flash

N·E·W·S f·l·a·s·h . . .



PLUGGING THE PLUG

From our Electrical expert
Duraplug have released something which should help Commodore owners in the form of a four-in-one 13 amp plug called the **MultiLine plug**. It allows four appliances to be connected to one socket without the need for plugs and adaptors. The MultiLine is on sale at around the five pound mark which makes it considerably cheaper than buying four plugs and an adaptor, its manufacturers claim.

The unit is available in black or white thermoplastic, making it highly resistant to impact, Gary Liddon and most other household disasters, and should be available now, from electrical and hardware stores.

CBM — ON THE LINE

Commodore's new C128, the 'three-in-one' micro, has been favourably received by many software houses. Although most are using the machine for developing C64 compatible software at the moment, relief at the machine's high construction quality is evident. The machine has now been in the shops for a while but it is still too early to tell exactly how it fared over the Christmas buying period (not least I suspect, because I'm writing this in early December). Commodore are looking for a good response to this machine as although their new flagship model, the Amiga, promises to blow the opposition away in terms of capability, Commodore have a lot of ground to make up this year if they are to reverse the recent trend in losses and restore confidence from their American bankers.

Although some of their losses last year can be accounted for in terms of development costs for the Amiga, many of their problems can be put down to the Summer marketing madness with the Commodore 64 when several chain stores were selling them for less than trade price to cut their own losses. Bad luck seemed to plague the company with the ill-fated C16 and Plus 4 models which finally died last year. A major deal to supply stocks of these machines to one of the high street chains did little to give the machine any position in the cut-throat and cut-price marketplace by the end of the year.

The new, fast disk drives for the C128 are still scarce however, and the C128D, much talked about last year, seems to have quietly disappeared without comment from the company. Whatever Commodore have in mind for this year, let's hope they judge the market with a little more foresight than they have in previous years.

ICONOCLASTIC IMPRESSIONISTS CORRUPT COMPUNET

ZZAP! 64 magazine has infiltrated the Compunet system since last issue. Rumour has it that a 'Miner for Truth and Delusion' called **The Shadow** is controlling a column from which none are spared and nothing is sacred. Gossip column is a term which fails to do justice to the devastating effects of his cutting wit and poignant prose. Also a defender of the 'innocent' and oracle to the masses, '**The Shadow** doesn't love you — he just wants all your money.'

Another feature of the ZZAP! pages is headed by that gifted and illustrious art analysist (she feels 'critic' is something of an understatement), Brigitte Van Reuben. Comments are nothing if not meaningless by the time her metaphysical metamorphosis of the English Language has given a work of art that 'good goin' over' (her words, not mine). Brigitte Van Reuben is 'eminently qualified for her job' said Newsfield Supremo, Roger Kean, when asked to defend her appointment by the local executive of the South Shropshire Box Girder Bridge Construction Society. Next week, **The Shadow** will be speculating on the existence of life in those software houses north of the Watford Gap while Ms Reuben will be applying her theories of counterpointed isomorphic isolationism to the digitised dynamism of Bob Stevenson's Saturday shopping list (possibly a few of his C64 creations as well). More information is not available from the Newsfield offices in Ludlow.



"NEWSFLASH: THINGIE IS A STAR!"

NICK'S NEW NOW GAMES . . .

A report compiled by our compilations correspondent
Our man with the whip, Roger Kean has just thrown me a copy of *Now Games 2* from Nick Alexander's Virgin games. Games available on this latest compilation are *Air Wolf*, *Chuckie Egg 2*, *Tir Na Nog*, *Cauldron* and *World Cup II*. Rather surprisingly, considering the first compilation cast £8.95, this one costs £8.95. Isn't the news column just a joy to read when I write it . . .

N·E·W·S f·l·a·s·h·······

QUICKSILVA'S SUICIDE MISSION

Latest title from Quicksilva, *Deathwake* puts the player into the midst of a world wide conflict set in a pseudo-WWII era. You play the Admiral in Chief of the Homelands' fleet and have to buy time for your country to put together an army capable of retaking territory lost to the Alliance.

Unfortunately, the enemy is more sophisticated in almost every respect, especially in the field of research and as it transpires, they are only a short time from developing the atomic bomb. Previous attempts to destroy the laboratory deep in a mountainside have failed and only the ship 'The Undaunted' has the firepower to make a final attack. Said to be a mixture of arcade game and strategy, the game costs £7.95 and again, should be on sale by the time you read this . . .

FOUNDATIONS OF EMPIRE

Firebird are working on a new game project called *Empire*. An *Elite* type game, it's said to employ some stunning use of both two and three dimensional graphics. Apparently given a 1930's *Flash Gordon* treatment, the screen display takes advantage of a pulp Sci-Fi feel. Gauges seem to be water operated as you can see liquids bubbling away as they rise and fall in response to external stimuli. Trading is the name of the game in this saga set in the 'golden age of science fiction'. No prices or other details are available yet, but *Empire* is set for release sometime around late January. As the saying goes, watch this space for further developments.

MORE CBM

Oh dear. It has transpired that Commodore's C128, intended as the step up for C64 owners, is not entirely compatible with its predecessor after all. Despite the assurance of Commodore's advertising, some small changes have been made to the display chip. Malk Palmer, Commodore UK programmer, has explained in the press that there are two extra registers on the chip which some programs may have accidentally written over, though he points out that they should not have.

Another problem which has cropped up is associated with some fast loaders. The exact nature of the problem appears to have avoided isolation so far, but *Frankie Goes to Hollywood* is the first casualty of this minor incompatibility. Mr Palmer advises anyone encountering such problems to get in touch with the software company in case they have issued an updated version.

On a less worrying note, Commodore are hoping that they will be able to launch a basic version of the Amiga (minus the monitor) for under £1000. A price somewhere between £800 — £1000 is being aimed for. Important to note, however, that Commodore's official line on this is that no price for the machine has been fixed to date.

OLD THEME FOR A NEW ADVENTURE

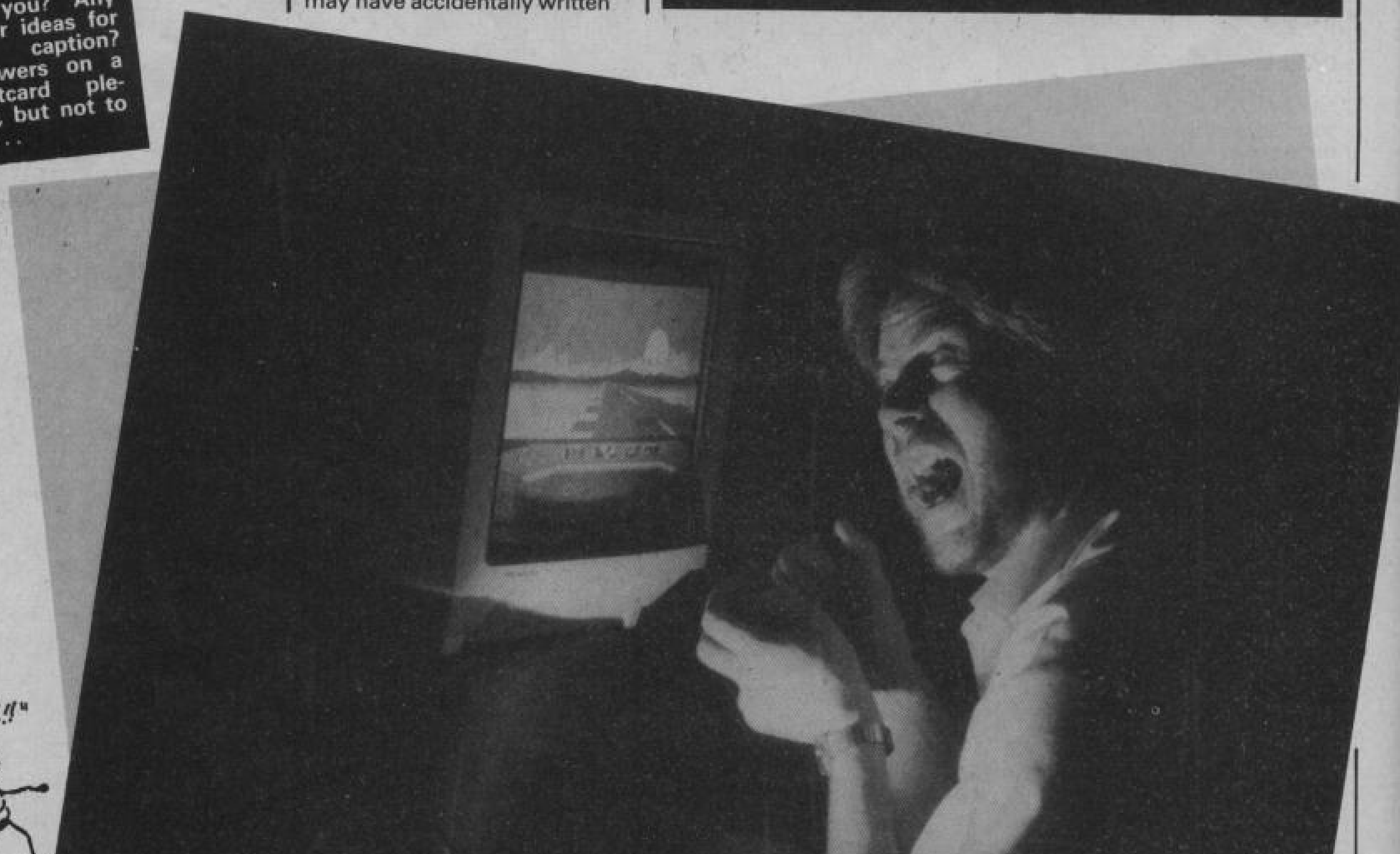
In a press release that defies understanding without careful scrutiny, Global software have announced *Old Scores*. It's a graphic adventure set around the arts complex of London's South Bank. Some features include over 240 locations; music by W A Mozart, The Dice Waltz, in which 36 bars of music can be randomly transposed and always produce a real minuet; multi-character, real-time adventuring (make of that what you will) and a voucher entitling the purchaser to a free guided backstage tour of the Royal Festival Hall. This strange piece of software is due out at some point in the new year. A price for the Commodore version was not available at the time of writing.

MORE FROM MELBOURNE

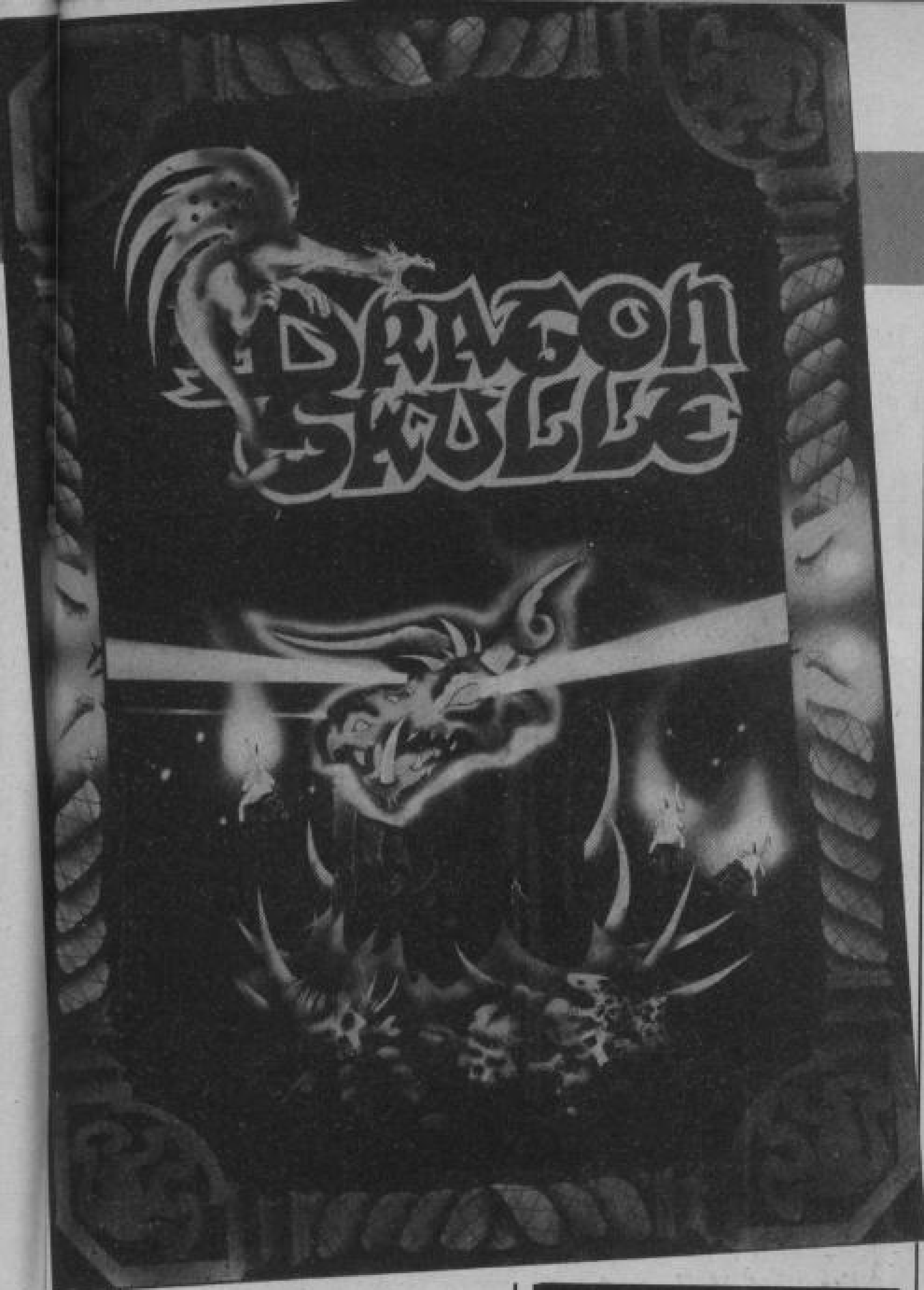
Though the ZZAP! 64 review team have yet to taste the delights of the latest offering from Melbourne House, *Rock 'N Wrestle*, more news reaches us as each day passes. You are Gorgeous Greg, the blonde hero of the piece (is this a little narcisistic — the program being the brainchild of Gregg Barnett). There are nine opponents for you to beat to a pulp with a variety of nasty sounding manoeuvres (Turnbuckle Fly and Power Lift being two that spring to mind).

Your opponents' names are no less bemusing; Lord Toff, Bad Barney Trouble and Molotov Mick, to name but a few of the adversaries' alliterated titles. But what's the game like, Paula? We'll keep you informed.

Interesting picture here of an English Software person playing ELEKTRA GLIDE. Who ever said playing computer games is good for you? Any other ideas for the caption? Answers on a postcard please, but not to us . . .







ROBCOM TO THE RESCUE

A useful report from our tea-making utility

Robcom, the people Liddon leaves lunch for, have launched a couple of goodies to brighten your new year. First of these is their **Magic Monitor Interface** which allows you to connect that C128 you got for Christmas to any monitor and get the 80 column display (not normally possible without an 80 column monitor). And the cost for avoiding the need to buy a new monitor is £19.95.

On the software front, Robcom have released a **Disk Alignment Kit** for the 1541 drive. Every time you load a piece of software (well, 99% of the time) it's protected by read errors on the disk. You can hear the drives banging as they try to cope but this does knock the drive heads slightly out of true. Load the Alignment disk, follow the prompts on the screen, and everything should be tickety-boo. No need to open the drive. The price of accuracy is £9.95. As a final note, rumours are reaching this Mere Mortal Minion of another new Robcom cartridge called *Killer Game* which will contain some fairly interesting features for those interested in developing their own software. However, nothing else is known at this time — whets yer appetite tho' dunnit . . .

RETURN OF ARTHUR PENDRAGON

Ultimate have sent us cover art for their new game, *Dragon Skulle* (yes, it is supposed to spelt that way). Another Arthur Pendragon game (remember, he's the hero from *Blackwyche*), this one employs a new perspective view, supposedly nearer to that in *Knight Lore* than *Blackwyche*. As you can see, the art looks superb but I'm afraid that at the time of writing, we have little else to go on. Nevertheless, avoiding major hitches, the game should be in the shops by the time this little masterpiece goes to print. Price for the punters is a mere £9.95.

AND FINALLY . . . AN OFFICE UPDATE

EXCLUSIVE! Rignall's ego forced to by its own hair jel (but does it shave its armpits?); Liddon's stomach employed by Newsfield as a couch in reception; Penn denies his shirt was originally white — but promises to wash it before Easter; Mr Kean (have to be careful here) announces 'I have been unplugged' — a translation next month and Masterson lives — achievement enough for him, I suppose . . .

HA HA! HO HO! HEE HEE!

YOU COULD WIN THE CRAZIEST DAY OF YOUR LIFE!

ZZAP! COMP

For a bit of fun, the Wacky and Zany, Zany and Wacky personages down at Mastertronics Towers in London have decided to offer a lucky reader the chance of an expenses-paid CRAZY DAY OUT.

Judging by our visits to them, and their visits to us, when crazy things happen quite normally, if they **really** try to give someone a Mad Day Out, things could get crazeee. Like loonie. Gabba Gabba Hey! And so on . . . .

The MAD range of games are a bit crazy — crazy on price. For £2.99 you get an awful lot of game. How do they do it? Why do they do it? Will they keep on doing it? What **is** it, anyway? Ho, ho. The butterflies are going green again.

It's the kind of thing that happens when you're shut up in a poky attic in Ludlow, forced to live on Old Flatulence Bitter as dispensed from the Frog and Lilypad and write competitions all the time. Butterflies, that is. Green ones. (And a few other colours too, but we'd better not go into that here, had we?)

So, my lovlies, "What do you have to do to be in with a chance of having a Zany Day Out with the lads and lasses of Mastertronic?" I hear you mumble. Simple. Reproduced on this page is an unfinished cartoon strip, starring the Secret Agent With No Name.

All you have to do is complete the story. You could, if you felt you were a bit of a cartoon artist, draw a couple more frames. Or the rest of a comic book. If, on the other hand, your penmanship is not so hot, there's no reason why the story couldn't be finished off in written form. It's entirely up to you how you go about completing the story. Just do it before 14th February, and whizz your entry to ZZAP! CRAZY DAY, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB.







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THERE I WAS, WALKING DOWN THE HIGH STREET, WHEN WHO SHOULD I BUMP INTO BUT . . .



TONY CROWTHER

GARY LIDDON's a right gossip when he's out shopping in Ludlow's main thoroughfare, the High Street. He can't resist stopping for a chat when he just happens to bump into someone. Last month it was Jeff Minter, and now, coming out of Fine Fare loaded down by a shopping bag full of Twinings tea bags, who should he spot but Tony Crowther popping in for some groceries.



Golly, if it isn't young Tony Crowther. Haven't seen you for an age. What have you been doing over the last couple of months?

I've been writing the Atari version of *William*. I've been helping with the Spectrum version, doing the graphics and gameplan. Just basically developing the software for it and telling the programmers what to write.

Have you been working on the 64 at all?

Not really on the 64. I have been using the 64 as a development machine for the Atari. I define all the characters I need on the Commodore and slot them into the source code on a word processor on the Atari. But really I've just been working on the Atari, took me about a month to learn the machine.

What exciting stuff have you been doing today then?

Reading through source files. That's what I've been doing today.

Looking through ZZAP! issue one interview, it says you don't like games. Is that still true?

Oh, wait a minute. I've got to like some games now. Like Little Computer People. I'm depressed at the moment

because I wanted to write Marble Madness.

Why don't you write it then?

Because someone else has got rights to it.

You could do it anyway, create a similar type of game like *Gyroscope*.

No, that'd be cheating. I think I've sussed out most of the routines for it but someone else has got the rights.

Do you think 64 software has improved over the last six months?

Yeah. A hell of a lot. The American stuff is just getting better because the garbage we had about a year ago was just the old American software. The stuff they're sending over now is really clever.

Do you think things can still improve on the 64? Do you think it's reached its limit?

No. Nowhere near it yet. There's still a lot there to go for.

Are you more settled in Wizard Developments now?

Yeah. Just a little. (laughs) I get a chance to write some games for other machines like Atari and Spectrum. Well I didn't actually write the Spectrum one, though I took a big hand in it, but it's based on one of my games, first time ever.

There's going to be Amstrad conversions soon of your earlier games, aren't there?

We just saw a prototype of *Suicide Express* and .... Sorry, I'll rephrase that, *Black Thunder*. It looks really good, very fast. Scrolls brilliantly, both top and bottom screens. Saw a *Gryphon* for the Amstrad and it's been sent back about eight times. The same guy whose doing *Black Thunder* is doing *William*. He's doing a really good job of it.

Are you going to write for any of the new 16 bit machines like the Amiga or ST?

I don't know. I think I'll stick to the home market for the moment and see what happens later on. My next project for the home market is pretty hush hush. I can't really say anything. In the first issue of ZZAP! I mentioned a game with a difference — well that'll be released after the next one. Thinking of a title for that one is awkward. We thought of something like *Quadruples* or something daft like that, but we couldn't think of a name that'll fit it.

Has anything changed since your 'Crowther on Minter' statement in issue one?

No. Except we're going skiing in two weeks time. It's in the north of France. There's me, Jeff and a guy called Zaphod. It was all arranged on Compunet.

How did you get involved with Compunet?

I talked to Commodore and they said they could get me one for £70' I said get me one and they did. I haven't been on the net recently. When I was going on last time I was actually working on the Commodore. So I'd just plug in the modem and log on. This time I've been working on the Atari and it means getting another computer out and setting it all up.

Who's your design method when writing a game?

Well in the case of *William* the whole gameplan was set out in tasks. The tasks weren't actually decided at the time of writing but I built them up as I went along. First I laid out the backgrounds. *William* was the most difficult one because there's a lot more, the game changes so much. Not like *Black Thunder* where everything's continuous and you just add bits as you go. On *William* everything completely changes from one stage to another. There are about twelve zones.



Do you like Commodore's 128?

Well let's put it this way. Since I've had my 128, I've thrown my 64 away because I can't use the keyboard any more. The 128 keyboard is so nice that once you go back to the 64 it's just like hitting bricks.

Is that the only major advantage you can see with the machine?

There's nothing else really. It's still a 64 with some extra bits and as far as I can see there's no real reason for me to have the extras apart from the nice keyboard.

Another £35 for a nice keyboard then.

Well I don't know. It looks nice on the table top. One of the best machines I've seen for looking nice. I think it's worth it for the design they've put into it. It's such a nice looking machine.

Do you think the software market's reached a plateau?

It's just the basic old thing. Good software sells and crap software doesn't.

Any Criticisms of ZZAP! at all?

Well, apart from the odd review . . .

(Rushing him on . . .) Is there anyone you admire within the software company?

I wouldn't say admire. As far as I can see developing software is just a job. I don't really admire anyone for it. You get a lot of friends in the software business. I'm really friendly with Jeff and Software Projects. It's just like a big family really. If you need help you get it.

What do want to do ultimately with your life?

At the moment I'm getting a house. I'd like to live on my own. Professionally I've no idea. Hopefully I'll get onto bigger machines. I know I'm capable of business software but there's no real need for me to do that now.

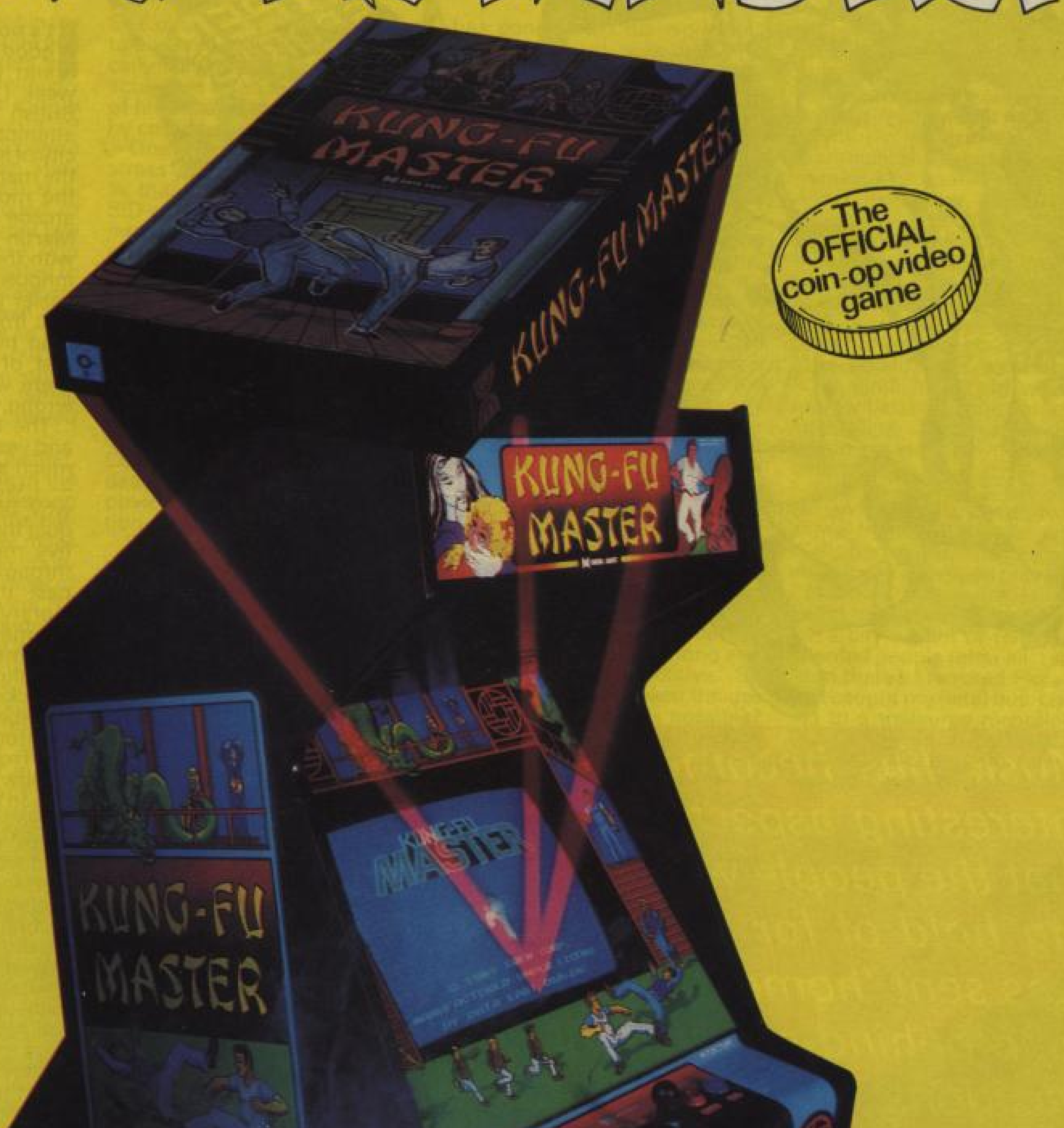
Well, must be getting on now. Nice bumping into you Tony. 'Bye.

'Bye.



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NIGHT TRIPPING ON T







Music has become such an important and interesting aspect of Commodore 64 games that the people who write it are worth catching hold of for a chat. **SEAN MASTERSON** *was sent 'home' to Manchester to talk to the man behind so much of Ocean's great compositions,* **MARTIN GALWAY**. *But he found the maestro had flown . . .*

It's not every week that I get a good excuse for a long weekend (just most weeks). Last week I was asked to take on British Rail once more in an attempt to get back to my home city of Manchester and interview the man responsible for some of the most remarkable music in arcade games at the moment, **Martin Galway**. No problem with that, thought I in my usual innocent manner. What could be easier than getting a train straight from Ludlow, interview the man himself and relax for the rest of the weekend? Oh, but there was plenty that could go wrong, if only I knew . . .

The trip was simple enough and yes the train was on time (so much so that I almost missed it — I was beginning to wonder why BR didn't simply re-schedule their trains to arrive twenty five minutes late). I wandered through the packed city centre, past the monumental Central Library and before you could say Taumatawhackatangihangikuauotamateaturipukakapickimaunghahoronuka —pukawhenawhackatanatahumatakuaitanaturikapamikitura, I was being confronted by Ocean's legendary Tropical Fish Tank.

Now this is where things began to go sadly wrong. Martin wasn't there. He had been rushed off to London at short notice and would not be back until the evening. Hmmm, tricky. But thanks to a miraculous piece of technology (courtesy of British Telecom) and a timely piece of Newsfield-Ocean co-operation, I managed to interview Mr Galway while he was cruising up the M1 via the car phone (who says programmers aren't jet-setters?) and so what follows must be one of the fastest long distance interviews ever carried out for a computer publication (Mad Masterson sets a new record).

THE LATE FANTASTIC

First I was sent deep within the bowels of the Ocean Empire and cast into the programmers' pit. Actually, they're a marvellously friendly bunch who set me up with the first decent cup of coffee I'd had that day before unveiling their masterplan. They seemed pleased too, that subtitles would not be needed to speak to a fellow Northerner (we at Newsfield try to please, you see). Soon after being treated to a glimpse of how the Oceaners develop games in-between getting different computers to talk to each other, the phone buzzed and I was talking to the nephew of the famous flautist James Galway about how he created his kind of music.

But before I go on any further, I had better explain some of the complications of interviewing somebody who's doing the better part of a — er, seventy miles an hour. Throughout this country of ours, there are a number of different Cellnet receivers to cope with signal reception of radio phones in different areas. These work in a relay to get the call back to you. If you exit one area during a call, the system disconnects you while it finds a better route for the call. Is nothing simple? The result in this case was, of course, that I was never on the phone for more than a few minutes at a time so our conversation was crackly and disjointed — but interesting nonetheless.

The first thing to sort out was exactly how many games Martin had been involved in. The list is quite impressive, *The Never Ending Story, Hypersports, Roland Rat, DT's Decathlon* and more recently *Streethawk, Transformers, Comic Bakery* but perhaps most outstanding is his work on *Rambo* which employs a variety of themes — not always complex or indeed remarkable in terms of 'stretching the SID chip to its limits' but certainly brilliantly designed musically with atmosphere and character that often makes the work of his competitors' seem barren by comparison.

One thing Martin seemed to stress very strongly was his faith in that remarkable device, the SID chip. 'I've already found an interesting way to get more than one sound from a single voice simultaneously but it's a trade secret,' he said. But more to the point, 'I don't believe in using something like MIDI to transfer something (from a synth) to the machine which the voices might not be able to handle. I prefer working purely within the limitations of the machine itself.' CLICK! I was confronted by a dead phone line! Martin was obviously entering a new reception area.

While waiting to be re-connected, I wondered whether he had any reservations about taking advantage of some of the Commodore's capabilities such as the filters. 'No, the filters are too unreliable. A brilliant result on one machine is no guarantee of satisfactory sound on another. The filters have been greatly improved on the C128, though. Perhaps when more people have upgraded to that, I'll take advantage of them — not until then though.'

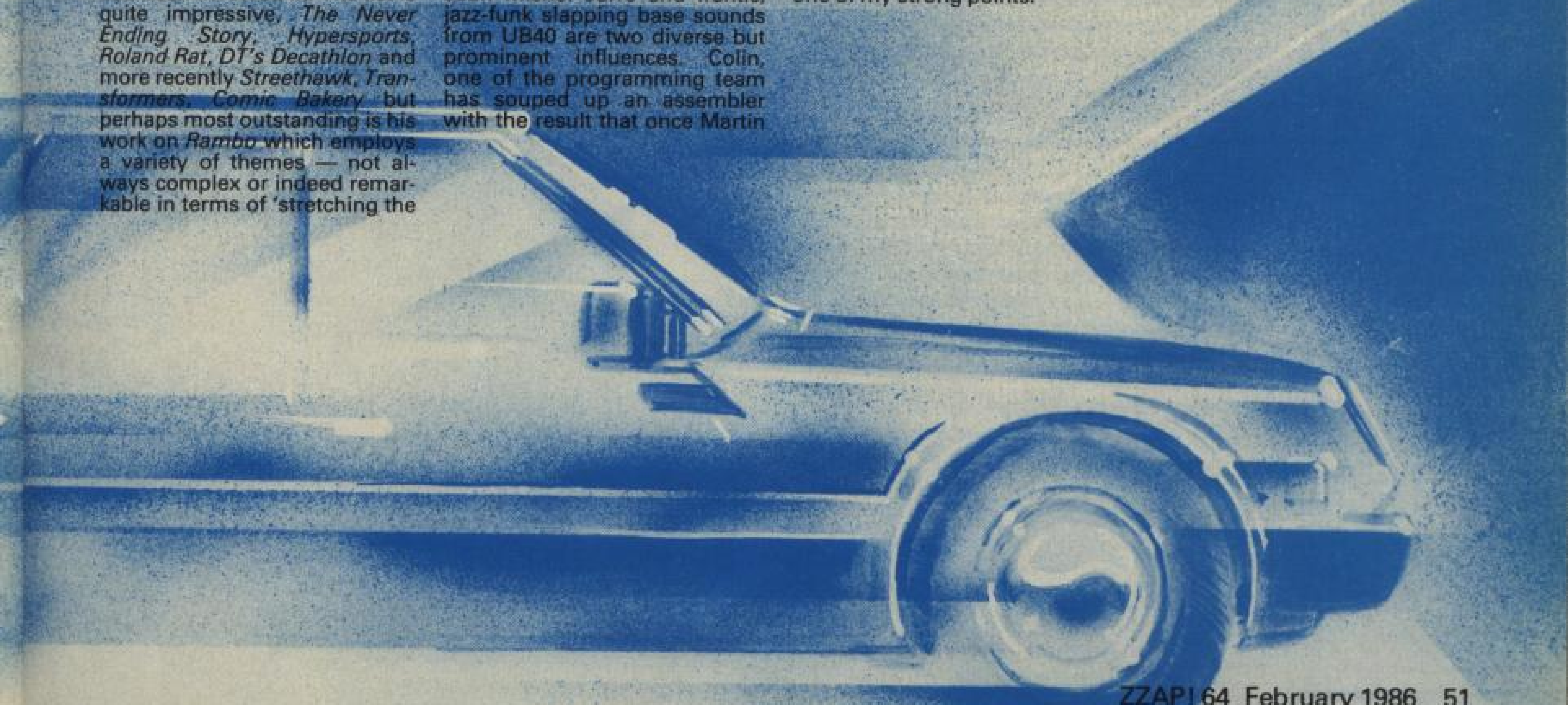
So how do the tunes get from his mind into the silicon maze of an eight bit micro? He is inspired by a number of sources; the electronic orchestrations of Jean Michel Jarre and frantic, jazz-funk slapping base sounds from UB40 are two diverse but prominent influences. Colin, one of the programming team has souped up an assembler with the result that once Martin has constructed his work on a small keyboard, pure data is all that needs to be transfered to the computer. In a way, this is a pity because the explanation belies the complexity of such a fine tuned (if you'll pardon the pun) process.

There are other considerations as well. Martin develops the music at the same time the game itself is being programmed. He only has a relatively small space in which to work, in terms of memory. *Rambo*'s eight or nine major themes had to fit inside 8K! How he did it is another of his 'trade secrets' no doubt. But it appears to cause no real problems and he seems content to work in whatever memory environment he has to.

Some of the voices and effects have seen their way onto more than one game (though in a modified form). Martin does have a few favourites. 'There's one that resembles a trumpet sound I used in *Hypersports* (CLICK — wait — another coffee) which I like to re-use as long as it doesn't become repetitive.' So does he think he's taken the use of old SID as far as is possible? 'No. In that piece you did on Rob Hubbard, you said that he had stretched the SID chip to its limits and that's ridiculous. There are plenty of things you can do with it yet.' Well, that sounds promising if nothing else. CLICK — Thank goodness for that. I was running out of ideas for questions. Interrogation over the phone was never one of my strong points.

Finally, I asked Martin if there were any other things he would enjoy working on. He wouldn't mind doing an entire game himself but realises that his forte is obviously programming original musical themes for others' games. But you never can tell. Apart from that, he sounded distinctly enthusiastic about playing on an Amiga and putting that through its paces (but who can blame him). Whatever the Micro Maestro turns his digital fingers to next, it's sure to add hitherto unforseen depth and attraction to the game to which it is applied. In a field which is rapidly becoming the domain of specialists, Martin Galway is becoming set to leave the others behind.

And so I headed out of the Ocean offices and off to see some friends. The cold winter night had fallen. The city grime and gloom alleviated only by the Christmas lights across town failed to deaden my enthusiasm for a city so full of remarkably talented people (after all, I come from there). I reached Piccadilly and caught my (late) bus. Listening to a treasured recording of *Duke's Travels* on my Walkman, I sat back and thought, now that was a different kind of interview!




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ZZAP! TIPS

Yes, it's that time of the month again . . . I trust you all had a good Christmas? Lots of great new games? Good. Well, here's a nice little New Years prezzy from me to you — some new tips to go with your software. There's the second part of the very jolly *Underwurlde* map (in fact just to be pedantic, it's the last part) along with a handy *Dynamite Dan* map. OK — they're all yours . . .

SOME TIPS . . .

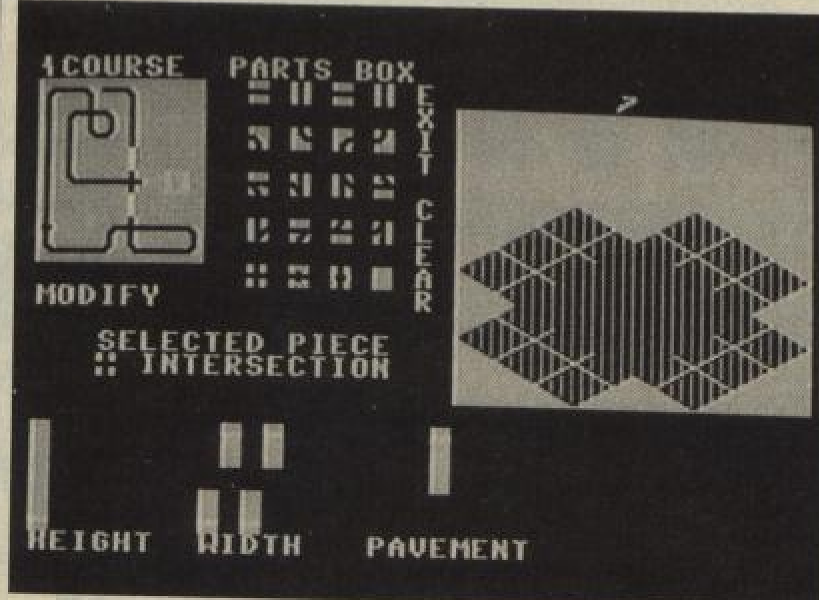
RACING DESTRUCTION SET (Ariolasoft)

Some, er, tips and a desperate plea from Julian Bryant of Reading, Berks. Ariolasoft please take note . .

1. Buy game.
2. Rush home and switch on computer, television/ monitor.
3. Put cassette in cassette deck.
4. Press SHIFT and RUN/ STOP.
5. Press play on tape.
6. Wait.
7. When music plays, press fire.
8. Wait.
9. Wait.
10. When menu appears, select 'change/modify red vehicle' option.
11. Put second cassette in deck and press play.
12. Wait.
13. Wait.
14. Fall asleep. Wake up 5 minutes later.
15. Wait.
16. Change vehicle and press fire.
17. Wait.
18. Select 'change/modify yellow vehicle' option.
19. Wait.
20. Wait.
21. Wait.
22. Change vehicle and press fire.
23. Wait.
24. Select 'select track' option.
25. Wait. Wait. Wait. Wait.
26. Select 'start race' option.
27. Wait. Wait.
28. Watch computer check track (very boring)
29. Wait. Wait. Wait.
30. Play game. Great, but was it worth it?

And that's without changing gravity, players etc!
Come on Ariolasoft, it's a great game, but it takes so long to load I will hardly ever play it — the whole process takes well over 20 minutes.

Point made Julian, but is it taken?



ROBIN OF THE WOOD (Odin)

Thanks go to Chris Whyatt **of Wrotham, Kent whose tips were used to produce the following .**

ENT. There are a number of different places to find Ent. If you see a flower next to an opening leading straight down, then chances are Ent will be in the adjacent location. It could also be the Hermit's hut. Don't take the flower until you have established what is in the immediate vicinity, as it can prove a useful indication.

When found, Ent will give you a weapon in exchange for three bags of gold. For the first three bags you receive a sword, for the next three a bow and for every three bags thereafter you are given an arrow. However, when you have received three arrows that's it — Ent won't give you anything else.

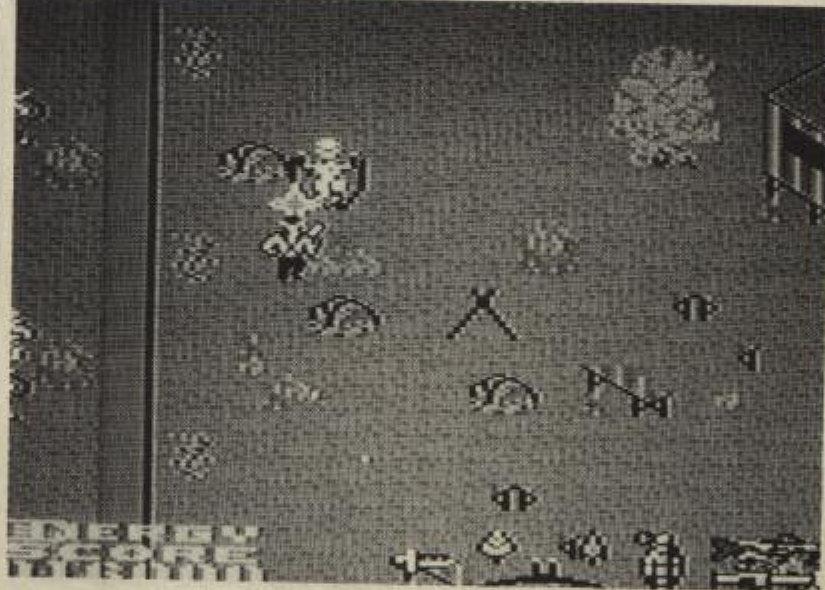
THE HERMIT. Stay in front of the Hermit's hut until he appears on screen and your energy will be restored.

THE FAT BISHOP. If you should meet this porky person on your travels, kill his body guards and he will run away, leaving two bags of gold for the taking.

THE WOMAN IN THE WOODS. This delectable female transports you to another location if you run into her. Where? It depends on the quantity and type of flowers you are carrying.

THE KING. Beware — if you meet the King and his guards, you will be thrown into his dungeons. He isn't interested in anything you are carrying, so there is no way of escaping.

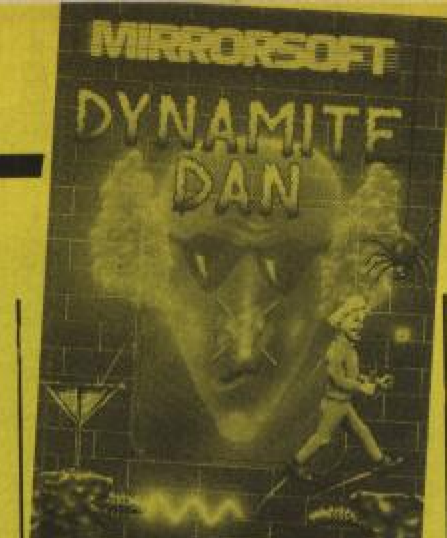
THE CASTLE WALL. Keep going up, left, up, right, from the Hermit's hut until you come to the wall. Run to the far right of the wall where you will see a small stone with an arrow pointing right. Unfortunately you can't go in this direction, as there is a hedge blocking the way. And to think the castle entrance is only on the other side .



RAMBO (Ocean)

Martin Jenkins of Smarden, Kent bought a copy of *Rambo* on Saturday the 23rd of November and 'loaded it up to find a brilliant game'. Hmm, can't say I agree with you there Martin, but then you're entitled to your opinion. Still, he did supply some useful hints .

Go straight up from the start, knives or standard arrows at the ready, until you reach the secret temple. Here you will find a machine gun — take it, but do not use it. Right, now to rescue Banks . . . Martin suggests running up the right hand side of the compound and blasting a hole through the fence to gain entry, or alternatively, running up the left hand side of the compound and coming in from the top. Unfortunately both methods are rather dangerous — I find it best to run up the right hand side, as opposed to the left, and enter the compound from the top. It doesn't really matter which way you go, so long as you make it reasonably intact. If, and when, you reach Banks, cut



him free with the knife. Now switch to explosive arrows and blast your way North to the awaiting helicopter and freedom . . .

Well, not quite — you still have to go back to the compound and rescue the other prisoners before you can escape. Fly the helicopter straight down until you see a landing pad — be quick, as your fuel is low. As soon as you land, get out your knife and make your way over to the prison block in the bottom left hand side of the compound. Stand in front of the hut and wait for the prisoners to pile out, before running back to the helicopter, killing everything in your path (such a **nice** game).

Finally, fly North towards the base with your rockets activated. If a gunship appears, slow down and allow it to pass in front of you so it can be shot a few times. Shoot the gunship enough times and it will turn tail and zip off screen, leaving you to fly on peacefully . . . Until another appears. If so, give it the same treatment as the previous gunship.

When you reach the base, the game ends and you are sent on another mission — and that's about all there is to it, I'm afraid — wow .

BLACKWYCHE (Ultimate)

Apologies for not printing the complete solution last month, something cropped up and — well, you know how it is, I kinda . . . forgot. But I remembered this month! So here we go . . .

Ah, one small problem — I've lost the bits of paper with the solution on. Fudge. Never mind, maybe next month, eh?

A FEW POKES . . .

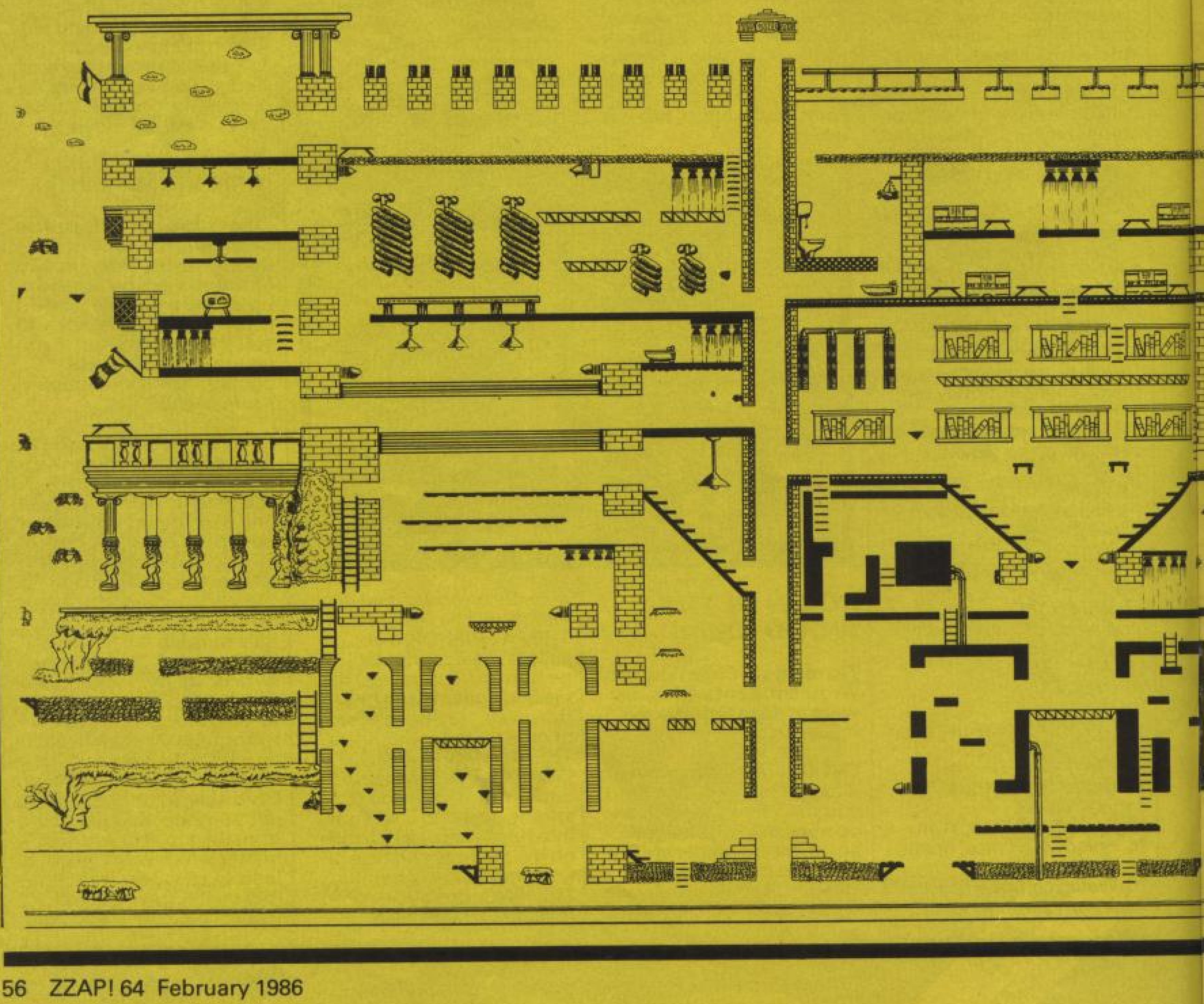
ROCKET ROGER (Alligata)
Simply load the game, reset the computer and enter the following . . .

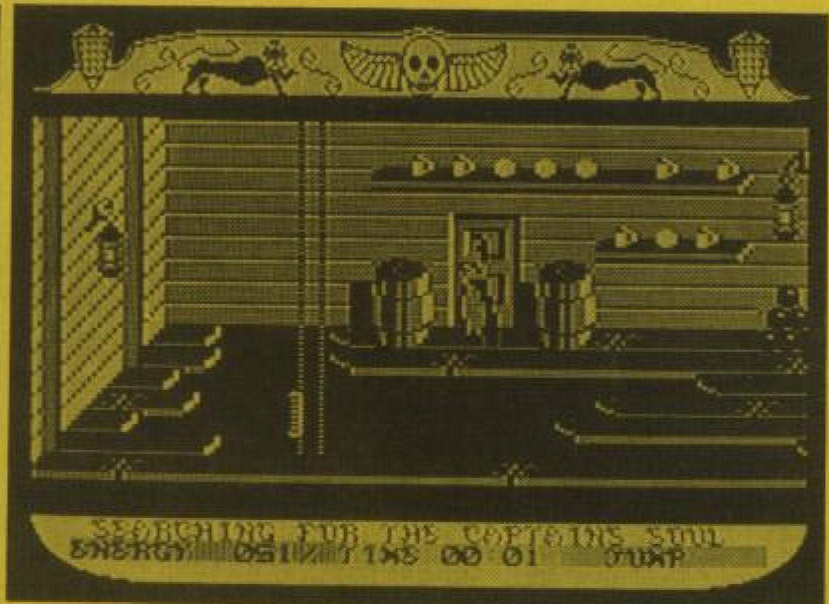
FOR A=7680 TO 7720:POKE A,255:NEXT (RETURN)
SYS 5600 (RETURN) **to start the game.**

This gets rid of all nasties except for the Zone Chaser. Thank you Jonathan Ainsworth **of Blacko, Lancs.**

STAFF OF KARNATH (Ultimate)
In response to the plea for POKEs for Ultimate's crusty 'classic', Reza Tootoochian **of Finchley Central, London sent in this routine. Firstly, type in this listing . . .**

DYNAMITE DAN MAP





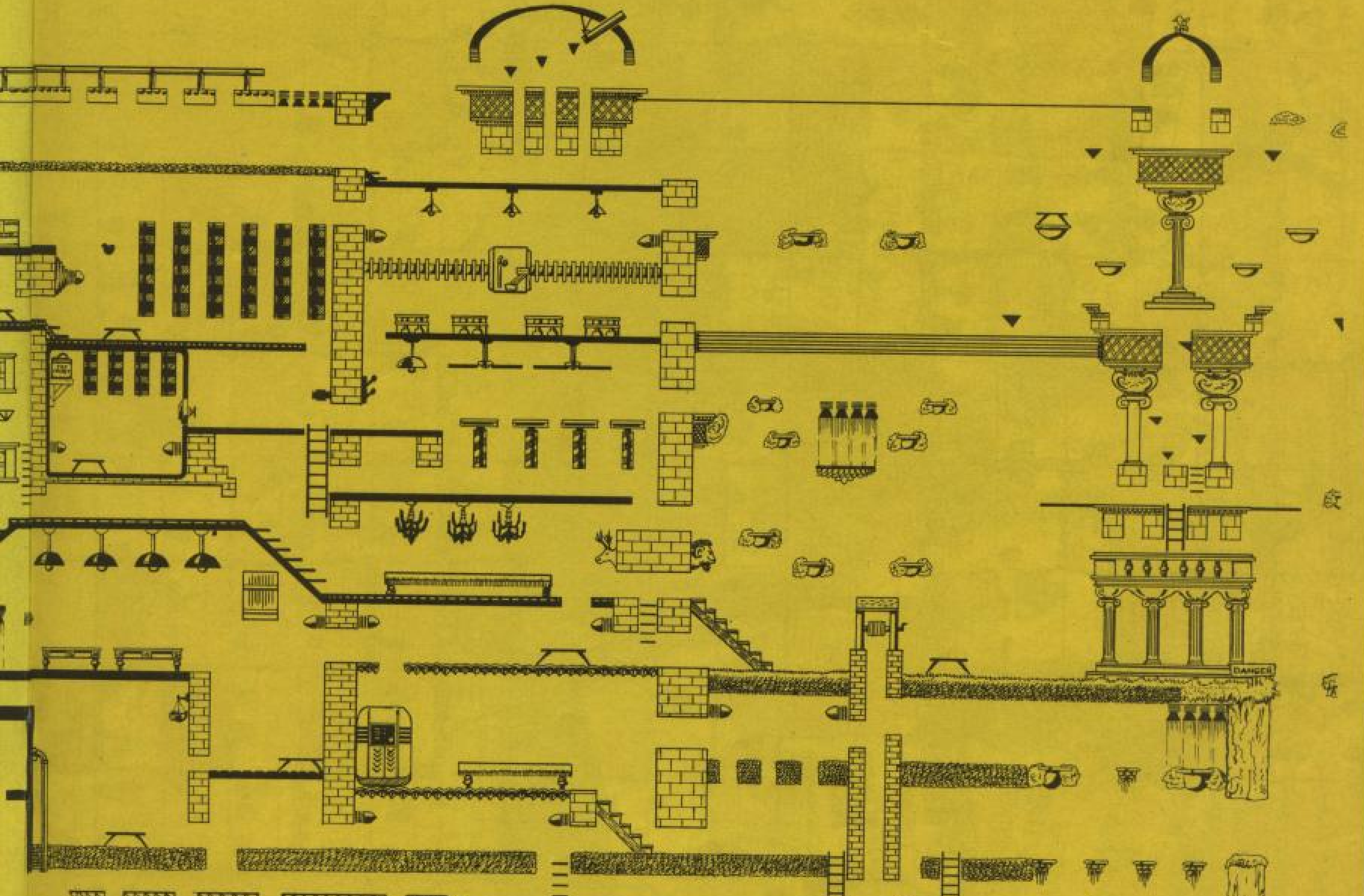
```
10 T=0:FOR A=20000 TO
20037:READ B:POKE
A,B:T=T+B:NEXT
20 FOR A=2742 TO
2759:READ B:POKE A,B:T
=T+B:NEXT:IF T<>6363
THEN PRINT "ERROR":END
30 DATA 169, 43, 141, 40, 3,
169, 78, 141, 41, 3, 96, 169,
192, 141, 62, 3, 169, 255, 141,
64, 3, 76
40 DATA 237, 246, 120, 162,
15, 189, 26, 192, 157, 26, 3,
202, ,208, 247, 88, 96
50 DATA 169, 141, 141, 245,
8, 169, 6, 141, 246, 8, 169, 22,
141, 247, 8, 76, 5, 8
```

If you are sure you've entered everything correctly type RUN (RETURN). **If you did something wrong however, an ERROR message will appear, so check over what you've done and make any necessary alterations. Right, if everything's OK, type** SYS 20000 (RETURN). **Now press SHIFT and RUN/STOP and then, making sure the tape is rewound to the beginning, 'press play on tape' to load the first part of the game. When the opportunity arises, enter these POKEs:**
POKE 1005,182 (RETURN)
POKE 1006,10 (RETURN)
and type SYS 20024 (RETURN) **to load the rest of the game.**
Infinite energy will be at your disposal once the program has finished loading and run.

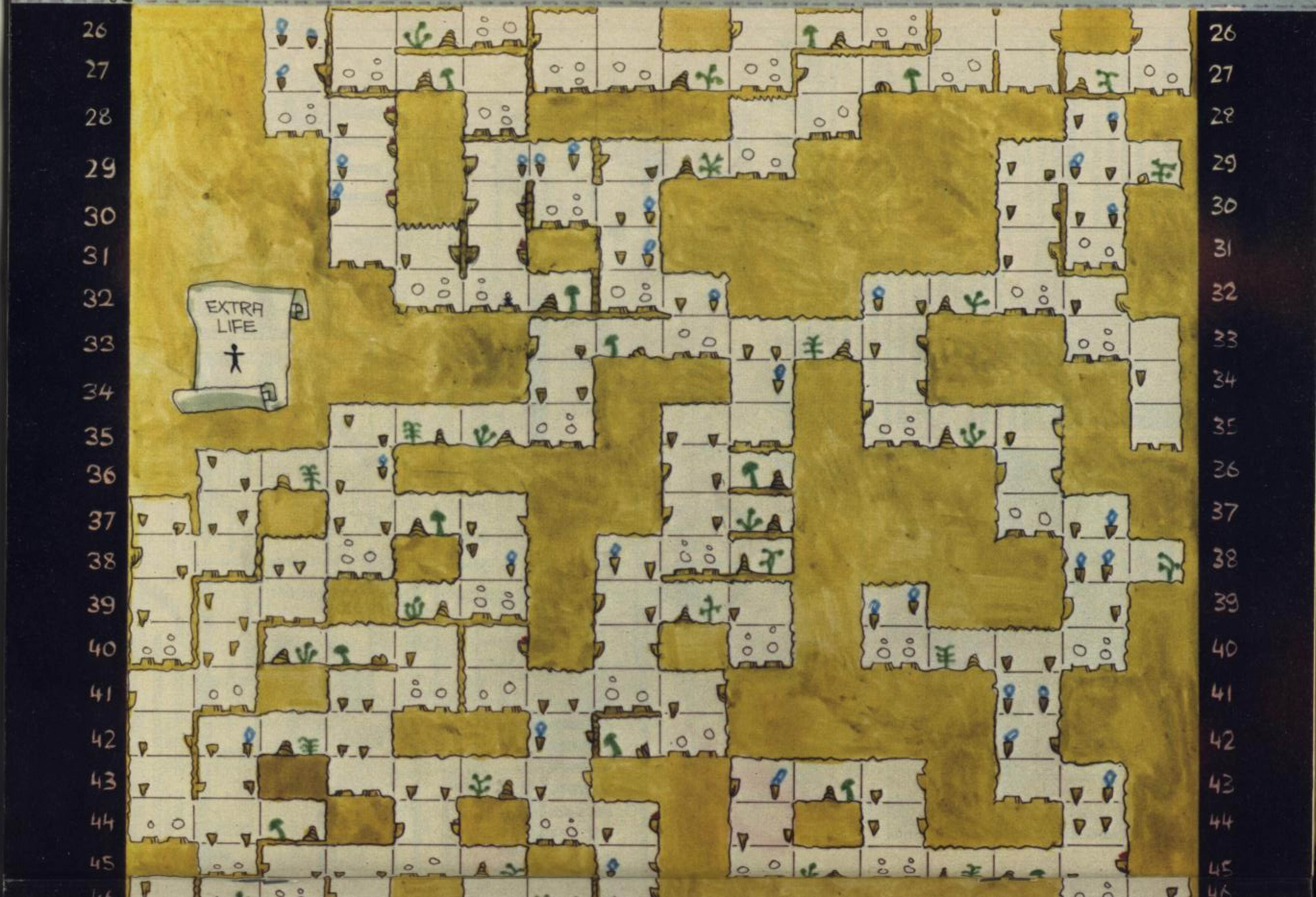
BLACKWYCHE (Ultimate)
Another infinite energy routine sent in by Reza. **Type in this listing:**

```
10 SYS 63278:POKE
830,100:POKE 831,174:
POKE 832,102:SYS 62828
20 FOR A=679 TO 767:POKE
A,PEEK (25088+A):NEXT
30 FOR A=828 TO 1200:
POKE A,PEEK (25088+A):
NEXT
40 POKE 990,141:POKE
991,74:POKE 992,18:SYS
1024
```

Check you have entered the above correctly and if so type RUN (RETURN) **to load the game.**



✂ CUT AND JOIN TO LAST MONTH'S PART OF MAP




46
47
48
49
50
51
52
A B C D E F G H I J K L M N O P
What you will encounter
FURNITURE
CLOCK
DUCK
TABLE
CHEST
BOOKSHELF
WALLTORCH
FLOWER BASKETS
VOLCANIC BUBBLES TO RIDE UP ON
PLANT LIFE IN THE NETHER LEVELS
LEDGES
EAGLE'S NEST
TREASURE
FIND THE GEMS AND GAIN SPEED AND SECONDS OF IMMORTALITY
NASTIES
EAGLE
THESE ONLY APPEAR WHEN GUARDIANS ARE KILLED
WEAPONS
FOUND
DAGGER
N 19
O 17
K 16
K 17
BOW
H 25
B 25
P 12
F 20
FOUND
G 11
G 15
I 23
L 9
FIRE TORCH
CATAPULT
J 15
GUARDIANS
DEVIL
KILLED WITH FIRE TORCH
DEMON
KILLED WITH BOW
BEETLE
KILL IT WITH THE DAGGER
DRAWN BY GORDON DRUCE AND OLIVER FREY FROM A MAP BY THE DENNY FAMILY, HINCKLEY, LEICS.
© 1985
GAME COPYRIGHT ULTIMATE PLAY THE GAME

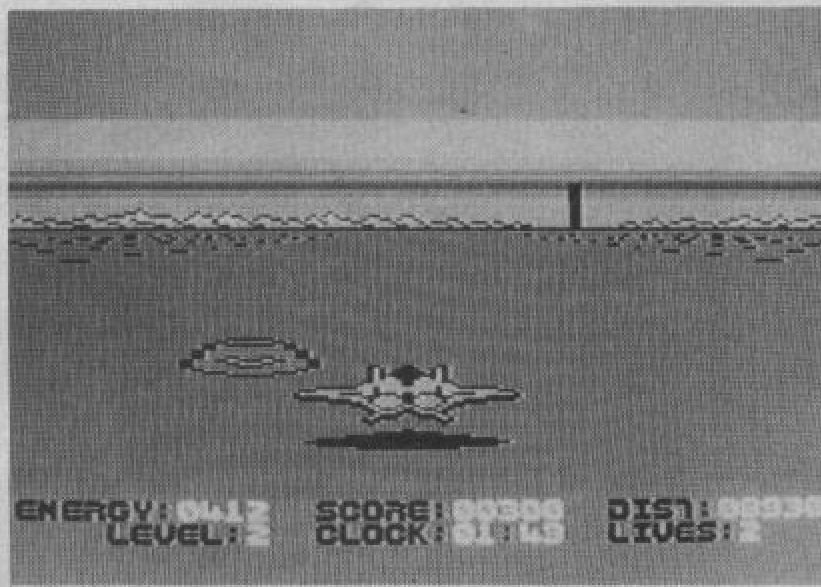
TIPS

STEALTH (Ariolasoft)
Load the game and reset the computer before entering any of these POKEs, also sent in by Reza.
POKE 30298,number of lives (RETURN)
POKE 30590,173 (RETURN)
for infinite lives
POKE 28512,132 (RETURN)
for infinite energy

OR: POKE 28341,169 (RETURN)
POKE 28342,0 (RETURN)
POKE 28343,234 (RETURN)
To ignore any collisions. Enter SYS 53055 (RETURN) **to start the game.**

GHOSTBUSTERS (Activision)
Load up the game, reset the computer and enter some of these POKEs which Reza sent in . . .
POKE 34777,169 (RETURN)
for infinite traps
POKE 34446,234:POKE 34447,234 (RETURN) **for infinite energy**
POKE 34351,153 (RETURN)
this stops any backpack energy loss after crossing the streams

POKE 29164,169 (RETURN)
POKE 26165,3 (RETURN)
POKE 32425,169 (RETURN)



for infinite men
POKE 38454,96 (RETURN)
stops money decreasing There is one small problem — Reza neglected to mention how to restart the game . . .

ELIDON (Orpheus)
A useful POKE from Matthew Williams **of Wanstead, London. Reset the machine and type:**
POKE 2811,173 (RETURN)
SYS 2304 (RETURN) **to start the game with infinite lives.**

Ah, while we're on the subject of POKEs, there is, um, that is, was, a small error last month. You know those ***Rockford's Riot*** **POKEs printed last month? Well you've probably noticed there were some values missing. You did? Oh, sorry about that — must have been something in the coffee . . .**

Anyway, these are the different values for you to POKE:
0 — space
1 — soil
2 — 'brick' wall
3 — steel wall
10 — fireflies
18 — rock
20 — diamonds
28 — explosion
33 — diamond explosion
37 — Rockford!
51 — butterfly
59 — amoeba



AND A MINI TIP OR TWO . . .

RUPERT AND THE TOYMAKERS PARTY (Quicksilva)
A lot of people have written in with this tip, but I can never get it to work. Still, I might as well tell you that if you press the up arrow key, you advance to the next screen. Simple, but ineffective.

PSI WARRIOR (Beyond)
Unfortunately I haven't been able to try out the following tip, supplied by Steve Carr **and** John Simmonds **of Eastbourne, East Sussex, to see if it really does work. Never mind, I'll take their word for it . . . When your SC has nearly run out, go to the bottom until it runs out completely. Then move the hover board up the ramp and you will reappear. Not much, I know, but every little bit counts.**

NODES OF YESOD (Odin)
Try resetting the computer after the game has loaded for an amusing message . . .

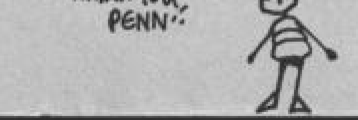
CRAZY COMETS (Martech)
Stuart Lloyd **of Aughton, Lancashire sent in a cheat for** *Crazy Comets* **and so did** Tim Peggs **of Scarborough, North Yorkshire. Both say roughly the same thing: select 2 player mode before starting the game. Player one must get an extra life without losing one, and then lose those remaining to leave player two with one life. Hmm, I think I worded that somewhat awkwardly, but never mind. Anyway, Stuart reckons the game will never end if you follow the above procedure, whereas Timbo thinks that every time a planet is shot, player 2 gains an extra life. I think otherwise, as I couldn't either method to work. Still, I may well have been doing something wrong . . .**

Steve Packer **of Chelmsford, Essex also has a tip for** *Crazy Comets*, **but it actually works — or rather, it worked for me, so that's good enough. When a planet appears with another in orbit, shoot it until it glows, but still moves at the same speed. The small, orbiting satellite will now start to chase you — do not despair my friend, for it cannot harm you. Shoot it for as long as possible, avoiding the large planet, and watch the points mount up. After a while the satellite slows down, making it easier to shoot.**

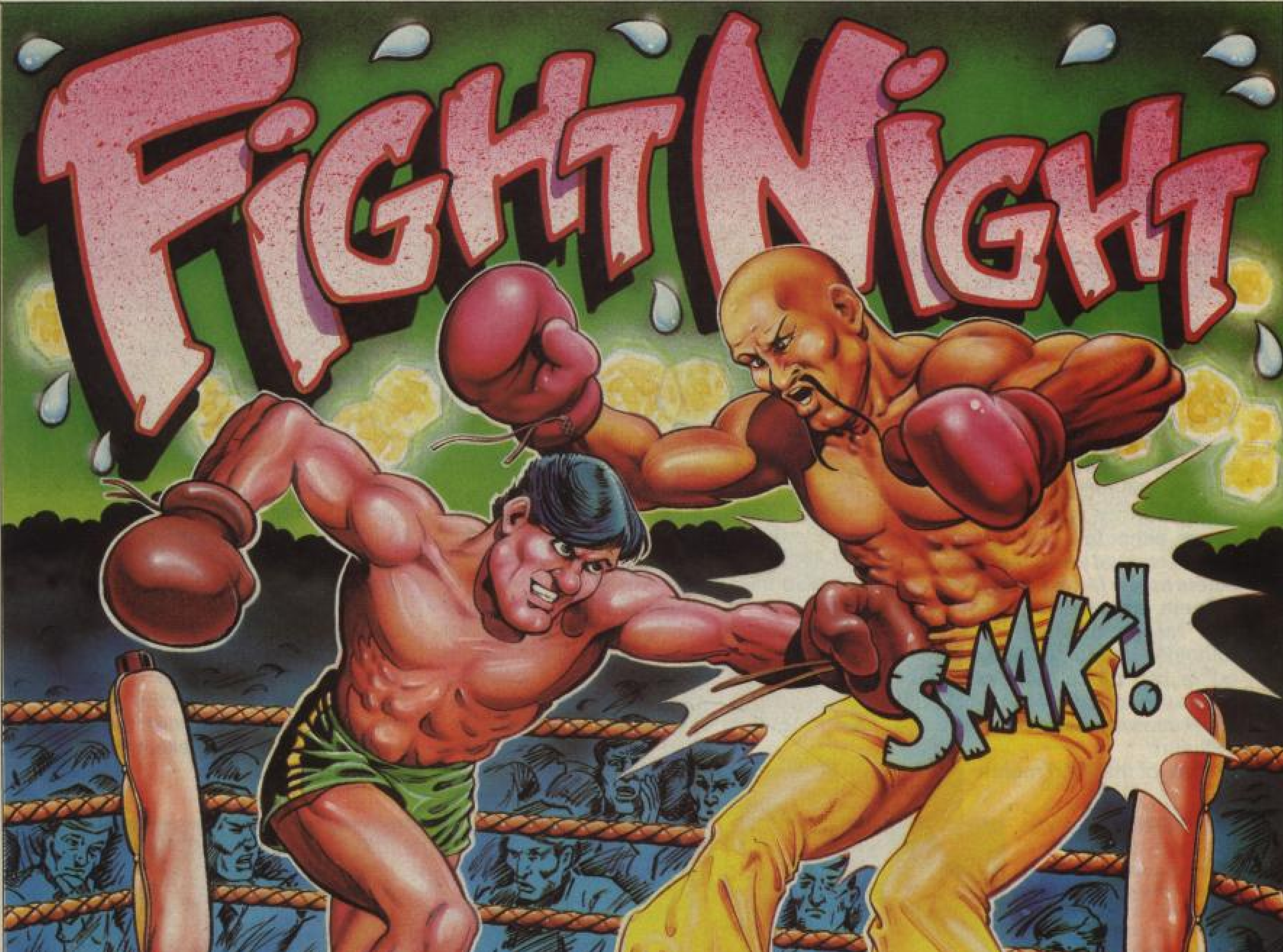
Before I go, let me just say a big 'thank you' to anyone who has sent in a tip or cheat, or even the odd bit of fan mail — THANK YOU! However, I must point out that I don't have time to reply personally to any letters, so please, no more SAEs.

Right, that's it for another month. Remember, send all your tips, cheats, hints and otherwise into: PLAYING TIPS, ZZAP! MAGAZINE, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB.

PLEASE NOTE — it's terribly important you put ZZAP! MAGAZINE in the address, otherwise the poor post sorting people get into a twist!



M'LORDS, LADIES, & GENTLEMEN... FRESH FROM AMERICA U.S. GOLD PROUDLY PRESENTS... THE UNDISPUTED CHAMPION...





From time to time a software title is released, so innovative that it breaks new ground in graphical and technical achievement — Fight Night, the first animated simulation on the C64 is more than a game, more than a simulation — it is a revelation!

"It has class, it has style — forget the rest, Fight Night is quite simply the absolute best." — Tony Takoushi Computer & Video Games/Computer Trade Weekly.

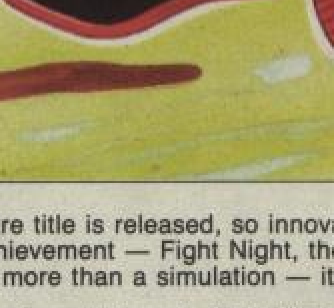
"It's like watching and playing a cartoon computer version of Rocky. Fight Night has pushed the graphical capabilities of the C64 to its utmost limits" — Zzap 64 November.

U.S. GOLD All American Software

Sydney Development Corp.









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Disk £14.95

Power to the People's artists on Compunet!

Sitting innocently at record number 1700 on the Compunet system is a section much used and loved by a majority of CNET subscribers. Run by **Tony Crowther** *(ARC86)*, **The Art Gallery** is an area specially set aside for budding artists of all levels of talent to display their creations. Usually people's offerings appear in two different forms, either text or program. Text is a screen created using the graphics characters on the front of the 64's keyboard. Though this medium may seem limiting, results gleaned from hours of midnight pounding using the modem editor can prove quite astounding — unlike the content of the **World's Worst Art** section, most of which is so bad, it's brilliant!

More of that next month.

Program format allows masters of the pixelled medium to UPLD pieces created on various art packages. Usually in multi-coloured bit map mode, quite a lot of the entries in this directory are easily of professional quality.

For frames par excellence there is the Hall of Fame containing, in order of author, the most impressive and aesthetic UPLDs to appear on the net. One of the most noted of electronic artists is **Bob Stevenson** *(RS4)*, an 18 year old from Fife whose work has received much acclaim. Probably most noted of his works is **Max Headroom**, drawn in Hi Res and actually animated convincingly. Now in development is **Headroom II**, a five frame animation of Max.

Organiser of Art Gallery, Tony Crowther, also puts up the odd picture or two. Mostly album covers, Tony seems to enjoy recreating Meatloaf album covers. **2000AD** also has quite a following as well, with pictures of Dredd, Strontium Dog and various other characters populating the gallery.

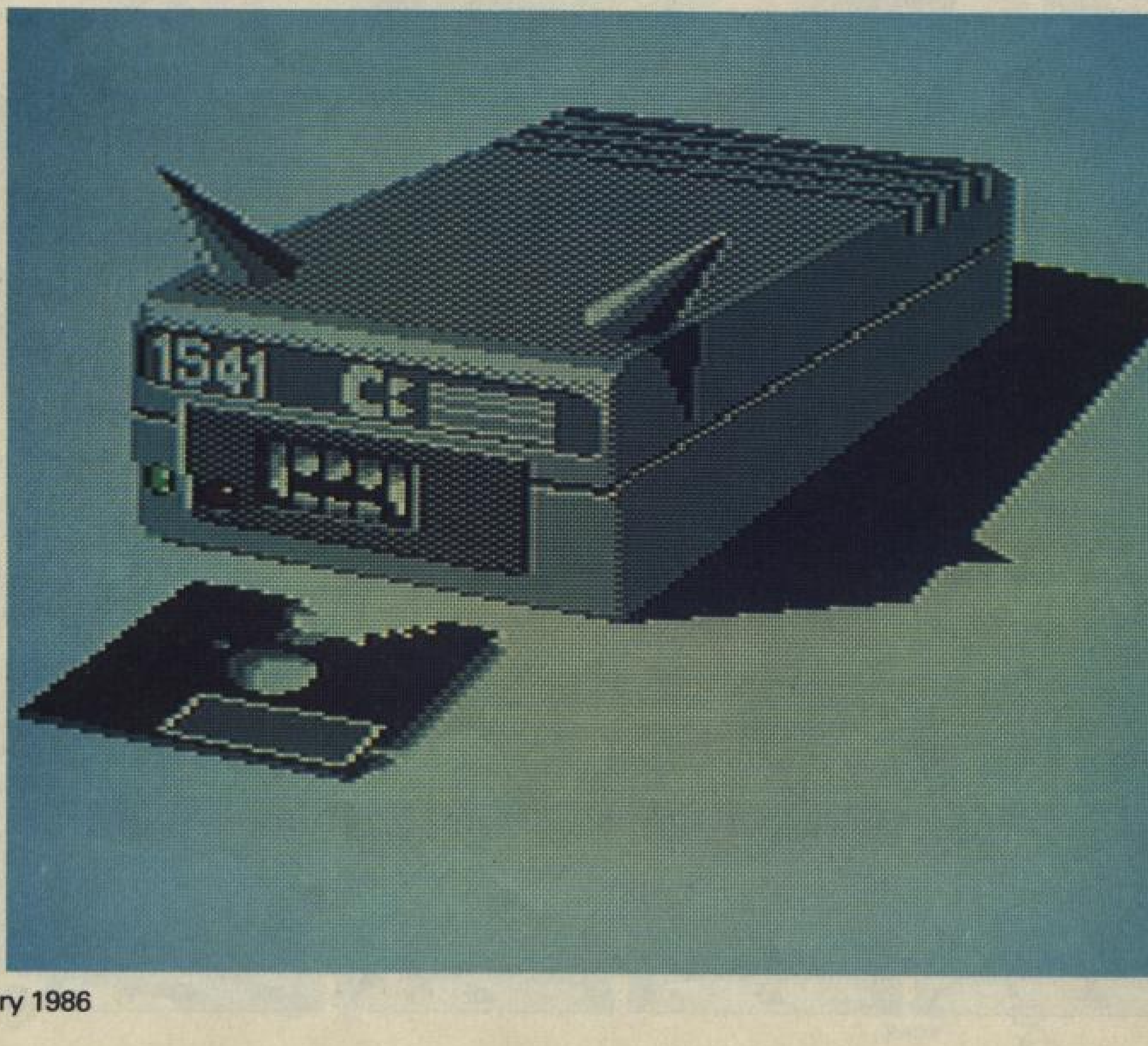
Having artwork in the Art Gallery is quite a good idea. **Stuart Jackson** *(SJ3)* was asked by Virgin to supply a loading screen for their new *Dan Dare* game. There are several sub-sections for your creations. Album Covers and Comic Strips are both sections that receive a notable amount of UPLDs, all of a very high quality indeed.

As time goes on, we'll be featuring the best entrants to our very own art competition in the Zap Club. From now on the best upload each month will be awarded twenty pounds worth of software and a display of their work in ZZAP! Instead of me rattling on it's best to let the pictures speak for themselves. However, as they can't actually talk, you know, in the usual sense, at great expense, we've managed to drag noted art critic **Brigitte Van Reuben** away from her favourite historical research project — *The Hidden Zen Philosophies of mid-sixties Op Art* — and invited her to appraise the various works for ZZAP! 64. Take it away Miss Van Reuben . . . .

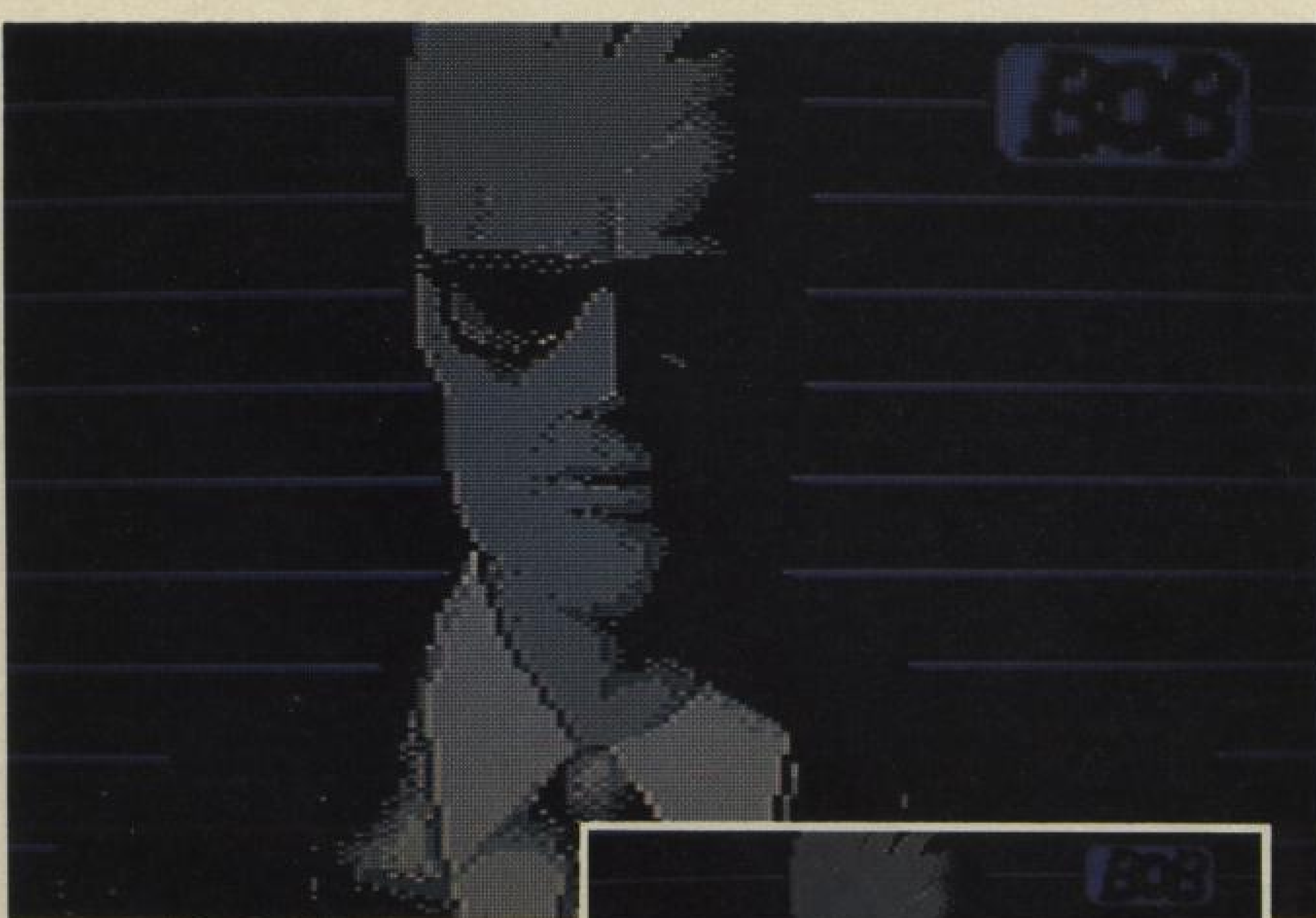
KILLER DRIVE

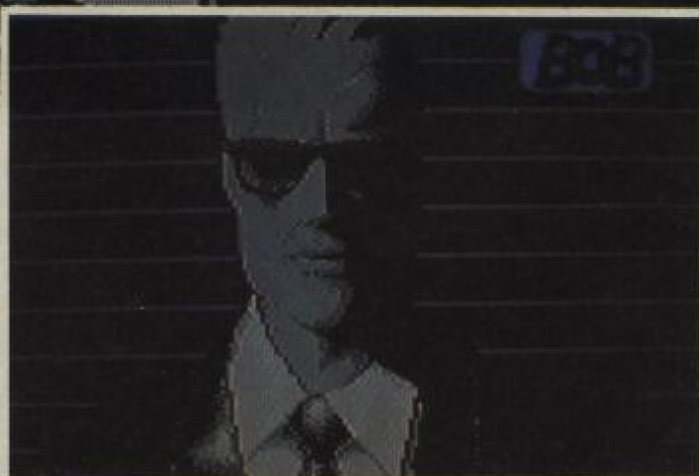
The employment of colour in this work is of paramount importance. A first glance reveals very little colour in fact, and herein lies the fulcrum of the artist's angst of life. It might be regarded as cliche to attack a 1541 disk drive (we can see the obvious here — the chewed disk, the ferocious teeth on the mouth of the drive and the devil's horns on top), but behind the surface imagery there are more subtle indications of the artist's true intentions. The harmony of blue-greys and shaded tones imply a restfulness that is wholly at odds with the jagged structures — a schizophrenic split that suggests so accurately the way life can rear up and attack when it is least expected.

It is this sense of the abyss beneath the everyday that gives Bob Stevenson's ***Killer Drive*** *its powerful impact. We look at the 1541 and we are simply terrified.*



MAX HEADROOM





Is it art that follows on from life, or life that copies art? In the face of personalities like Max Headroom the question seems pointless, for where does the thin line between art and reality lie? Do we ever question the existence of a figure on television? Does it matter whether that figure be a photographic representation of a real person or a real reproduction of a fantasy character? For the onlooker, Max exists. It surely could not be long before a computer artist would turn his electronic eye on a character conceived in a computer. Bob Stevenson's work, however, has avoided mere representation, neatly capturing that sense of menace that the animated Headroom avoids by sheer movement. We may feel the sinister quality of Max, but in this work it shouts from the canvas like a still of a smiling politician caught off guard between soliloquies and revealing the greed beneath. Orwell had always thought of Big Brother as an advertising campaign, Stevenson shows us in all too frightening detail that an advertising campaign can be Big Brother and that the enemy of the people in future may well be fed on chips.

THE GRONK



The flat toned colour and pop outlines of Patrick Caulfield immediately come to mind on first seeing Stuart Jackson's **Gronk**, *another folk hero from the comic 2000AD. Caulfield was a man before his time, with his cerebral images of everyday life viewed in purposefully flattened out areas of colour, bound by even black lines — he could almost have been inventing computer graphics art before it arrived. To present this work in a stronger vein than it would otherwise appear, the artist has carefully chosen the expression on the Gronk's face to cajole us into believing him fierce. It's this feeling of danger' wrapped up in what might be called 'cuddly' clothes, that gives the work its tremendous power, reminding us yet again that nothing is ever as it seems and under every habbit there may be big teeth ready to maul.*

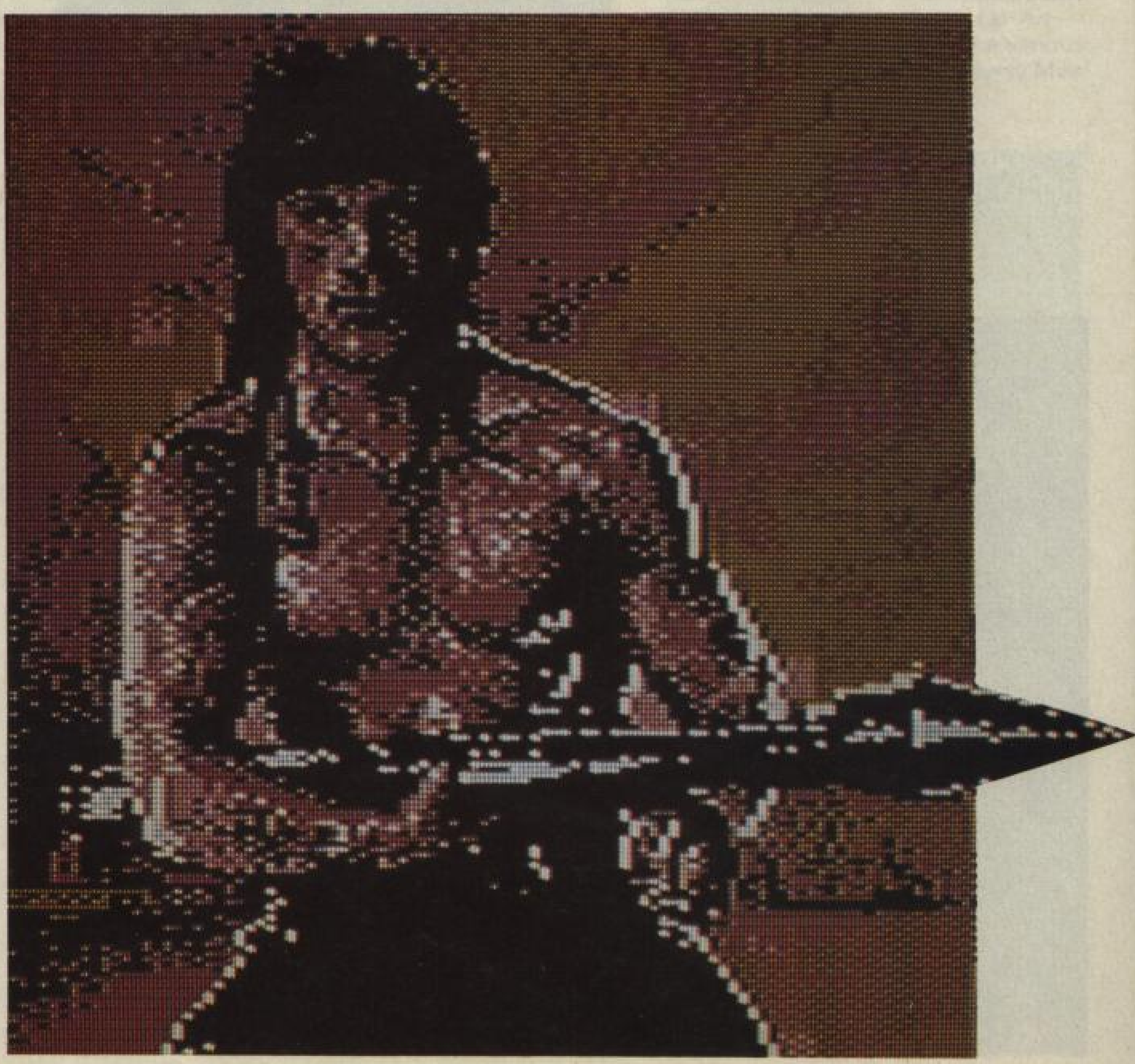
HEROIN, WASTED YOUTH

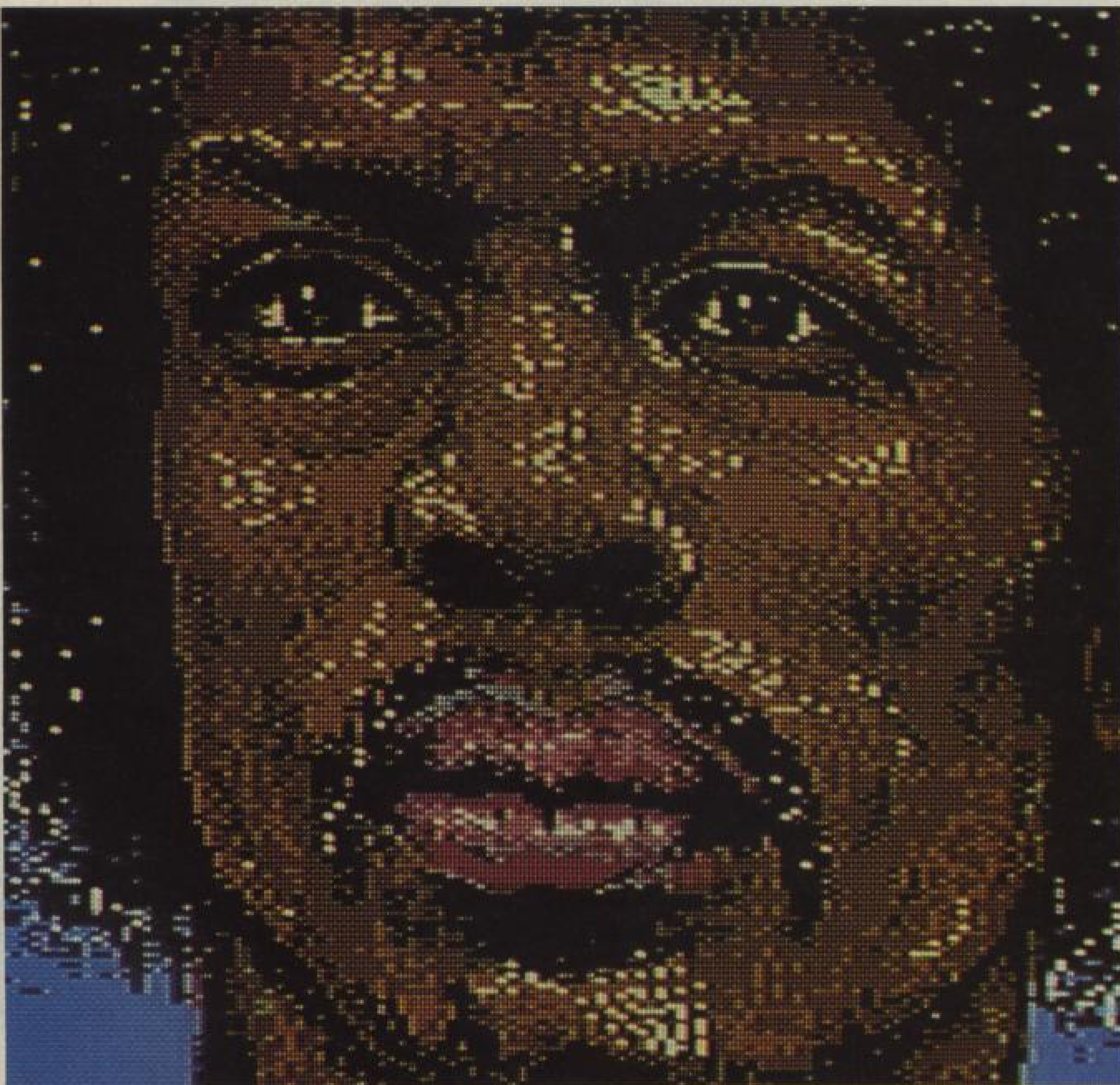
*Like **Killer Drive**, this work uses the muted tones of a crepuscular world, but unlike the former picture, the angst at life is on the surface, in the harrowing form of the slumped figure. Colour, the red of blood, is used as a slash across the even-toned surface of the image, reflected again in the title. But there is a vital dichotomy contained within, for the expression on the face of the 'victim' is not one of apathy or despair at his situation, but one of anger, a barely suppressed violence felt for the world that has made him what he has become. And the very title itself alerts us to the artist's inner meaning, for we may all be the 'hero in' Wasted Youth.*



RAMBO

*Stevenson's portraits are less an attempt to capture the 'feel' of a person, he's at home with the fictional as he is with the real — and in any case, the personna of Jimi Hendrix was the fiction of the pop culture hype. With **Rambo**, the pixilated paint structure is put to important use to show the essential disintegration of the Hollywood folk hero in its eternal confrontation with the real world. Rambo may be a realistic character in as much as he is portrayed by a real person, but there is no accident in the framing of this phallic figure, with its potent weapon breaking energetically out of the border — it recalls instantly the comic strip box. We are thus made aware that intrinsically Rambo is an unreal hero, unable to exist outside of the framework that the artist has imposed — his cerebral exo-skeleton that we might otherwise mistake for the true American Dream.*





JIMI HENDRIX

When he turns to portraiture, Bob Stevenson's central concern with the nature beneath the surface is not lost. Hendrix is seen in uncompromising close up, a 'warts and all' representation in the style of the Durer school. The subject looks not at us, but stares outward — a dreamer's vision in a purple haze, eyes and mind fixed along the watchtower on a future none of us are privileged to see. The eyes are all, with the V of the mouth and the powerful verticals of the nose leading inexorably to the eyes which, while they hold hope, also see despair and as nothing else could do, tell us the future is bleak indeed. The restricted palette of colours allows the red of the lips to sing from the canvas, and the busy brushwork in the facial detail is set off against a broad, flat expanse of electric blue, adding a vibrancy to the portrait that reflects the tortured life of the subject.



JUDGE DREDD

The comic strip image has long held sway in art terms. Sometimes such presentation can seem cheap, like mere copying, but the artist's function is to strip away the trite and reveal the inner structure of our obsessions. In the tradition of Lichtenstein's **Wham!**, **Judge Dredd** *is less concerned with the sub-cult hero's image as purveyed by comic strip artists, but rather plays with comic strip conventions — the crude but vigorous black 'ink' lines, the strong, flat primary colours, and reminds us that abstract conceptualisation of physiognomy can convince us of reality; no one actually looks like this, yet we are made aware of what the face stands for — the uncompromising justice of the frontier brought to our urban streets. This masterly picture in a single image makes a precis of the cult, summing up its philosophy enduringly.*



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Yeah, great, this offer sounds too good to miss. i want a Commodore modem, a three months basic subscription to COMPUNET & three months membership to the ZAP CLUB, so here's a cheque/PO for £52.49 (inc VAT and p&p) made payable to the 'ZAP CLUB'.

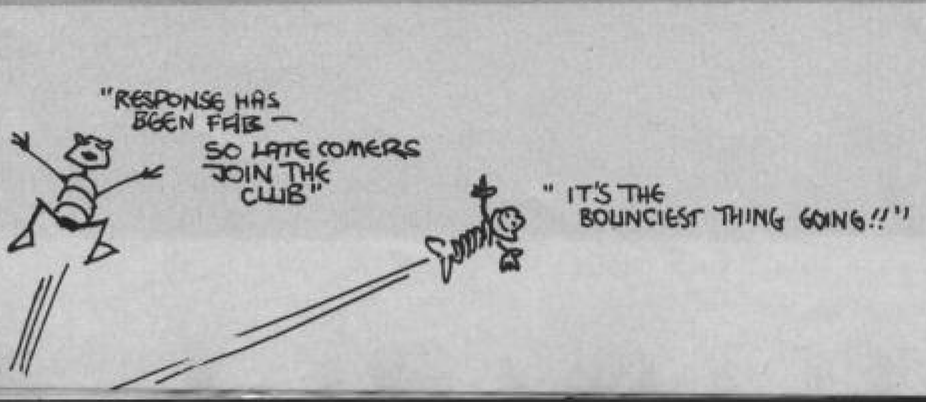
Oh, by the way, my name is: ....

And I live at ....

....

....

.... Postcode ....



ATARI

64







The Gates of Apshai loom before you. Many adventurers have stood here and pondered their fate. Will you plunder the grand treasures of the Apshai priests? And live to learn the secret of the Sphinx? Did the wily Innkeeper wheedle his profit from your meagre purse? Or do you go forth equipped with the finest swords and armour leaving him muttering oaths and swearing you stole the food from the mouths of his babies?

Once inside the Temple you know why the Legends of Apshai speak of Magic. You will need more than a character of strength and intelligence and the keen nose of intuition to overcome the evil and power of the Curse of Ra. The monsters roam about – Zombies, Ghouls and the terrifying minions of Apshai the Insect God. Giant mosquitos, wasps, ants and beetles suddenly attack, biting and clawing. This my friend is adventure – classic adventure from the Dunjon Masters at Epyx. Welcome to the Temple of Apshai Trilogy...you're just in time for lunch!

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* Screens from Commodore 64 version of game

U.S. GOLD All American Software

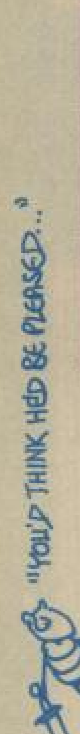
EPYX COMPUTER SOFTWARE

ZZAP!

A complete monthly guide by the infamous White Wizard for all 64 owners who prefer games involving typed commands rather than wiggled joysticks.

adventure





No! It's too much! I just can't cope with Christmas, Infocom, and Level 9 blockbusters all at once! Sleepless nights, deterioration of health, and sudden death await any adventurer who gets to grips with the games featured on these pages. What little strength the White Wizard had left has been spent putting together these pages of dire warning . . . **Wishbringer**, **Worm in Paradise**, **Lord of the Rings** *preview, and a Wild West shoot-out - avoid them like the plague! You have been warned!*

WISHBRINGER

Infocom, £36.16, disk only

This is the latest offering from the Infocom label and, like all their other games, is disk-only.

Where it differs from previous Infocom releases, however, is in the level of play. *Wishbringer* is aimed fairly and squarely at the inexperienced adventurer.

That's not to say, however, that veteran Wizards won't get a few thrills out of it. Ol' Whitey has been at it for a few nights now, and I'm afraid the bad news is that here is another expensive Infocom game that I've just GOT to have in my collection!

Wishbringer puts you in the role of a young postman in the sleepy seaside town of Festeron. Delivering a letter to the proprietress of the local Magicke Shoppe, you find yourself drawn into another dimension of magic and evil as you endeavour to rescue her cat from the Evil One. To aid you in your quest, you have the Stone of Dreams which enables you to cast seven spells in your defence.

The spells are for rain, advice, flight, darkness, foresight, luck, and freedom from imprisonment. Most can only be used once, and all require that certain other conditions be met before they will work. For example, you can only cast the foresight spell if you're wearing glasses.

Interesting features of the program include a number of aids to the novice adventurer. For example, the program begins by flashing up What now? before each input prompt. After a while, the What now? prompt is omitted, and the program flashes up a little message to say that you won't be seeing it from then on, since it's assumed that you know when to enter commands.

Similarly, certain location descriptions are worded in such a way as to prompt the player to make the correct decisions. Locations that it is wise to enter are described as having doors that are 'invitingly' open, and so on. You might think that this would give the game away, but you needn't worry — the puzzles are still just as logical and, in one or two cases, just as tricky as other Infocom adventures.

The trouble with *Wishbringer* (and with all recent Infocom games) is that there isn't much I can say about it! I can't tell you about the vocabulary problems, because there aren't any. I can't tell you what sort of inputs it will accept, because I'd run out of space. I can't tell you the plot because it would spoil the fun, and besides, the text is so richly written that to try and condense it into a review would be meaningless.

As an example of interaction within the game, try this. You encounter a very unpleasant little poodle on your travels, and getting past it can be quite a problem. After the White Wizard had had his ego thoroughly damaged by the little monster, he typed 'Kick the poodle' in desperation. 'Are you kidding!?' replied the program, 'This poodle is MEAN!' And that's just one example of a whole host of responses that really lift this (and other Infocom games) into the league of all-time classics.

Wishbringer is yet another example of brilliant design and programming. It makes one wonder whether British companies, used to cassette-based games for so long, will ever catch up when we all move over to using disks. It's pricey, but even so it's still recommended to all in search of mystery and imagination.

Atmosphere 95%
Interaction 95%
Lasting Interest 88%
Value For Money 77%
Overall 85%

MASQUERADE

US Gold, £14.95 disk only

This is another of those disk-based American adventures that looks great but falls down badly when it comes to programming.

You start off in a hotel room, gazing down on a dead body which belonged to a hired assassin by the name of Ivan Tupickemoff. Beneath his body you will, in your role as a sharp-eyed detective, also notice the infamous Commodore split screen glitch, which flickers annoyingly as you try to read the skimpy text below.

The format of this game is very similar to *Mindshadow*, but whereas *Mindshadow* had some powerful and unusual commands, *Masquerade* relies on two-word inputs and a small vocabulary. What's more, it doesn't give you much help if you run into linguistic problems — enter 'Zxxrtw', for example, and it says happily 'I can't do that right now!' I'm not surprised.





As you explore your hotel, you discover a time-bomb in a phone booth, set to go off at 6.15pm. Since your watch says 5.20 or thereabouts, that gives you just about enough time to rush out into the street, get stabbed a few times, visit the zoo, and indulge in various verb-noun encounters with attendants and sinister figures. There's no doubt that the graphics are very good, but if you've got a disk-drive you've probably played a game like the disk *Hobbit*, or perhaps even an Infocom game, and you'll be expecting more for your money than the simple set-up you get here.

Perhaps I shouldn't be too hard on *Masquerade* — it does LOOK good, after all. And there is a certain atmosphere about it, mainly induced by the thought of being blown up at 6.15, but a masterpiece of programming it ain't.

Atmosphere 60%
Interaction 45%
Lasting Interest 58%
Value for Money 51%
Overall 59%

FELLOWSHIP OF THE RINGS

An early look at Melbourne House's new blockbuster



Melbourne House are now on the verge of releasing their long-awaited mega-game, *Lord of the Rings*. The game is in the form of a trilogy, and the first part (*Fellowship of the Ring*) has already appeared on a certain home computer that I shall not mention here.

Just to keep you on your toes, here are some hints as to what to expect when we review it in full next month. The White Wizard has been swallowing his pride and playing the Spectrum version, and although we all know that the Commodore version will be far superior, I can reveal some interesting facets of the game . . .

First, you can choose to play the role of one of four hobbits, Frodo, Sam, Pippin, and Merry. Frodo carries the Ring, and for the benefit of those who don't know the story, the ultimate objective is to destroy this evil token by hurling it into the depths of Orodruin the Fire Mountain, deep in the dark land of Mordor.

At the beginning of the game you get the chance to choose which of the hobbits you wish to control. You can choose more than one and from then on you can play the game using that character by typing 'BECOME PIPPIN' or whatever. The characters you are not controlling directly are controlled by the computer — and believe me, it keeps them busy! Unfortunately (on the Spectrum, at any rate) this means that the old CPU has really got its time cut out, and as a result the pace of the game is very slow — almost unacceptably so at times. Let's hope the 64 version is much improved in this respect at least.

The format of the display is unusual and very effective. The display is arranged rather like an open book, with a page laid flat across most of the screen, on which graphics come and go and across which the text scrolls as you move around and enter commands. The faces of the four hobbits appear down the edge of the page if they are present in the same location as yourself — otherwise they appear down the extreme edge of the screen, as if they were printed on earlier pages that have already been overlaid. Unfortunately time delays occur here as well — every time a hobbit enters your location its image must be erased and redrawn — all rather tedious.

The best thing about the game, however, is the expanded version of **Inglish** — the name Melbourne House give to their input system. It is certainly streets ahead of the *Hobbit*, and considerably more reliable and easier to use than *Sherlock*. I reckon that it's getting very close to Infocom standard and is certainly most impressive for a cassette-based game.

The White Wizard will give you a full-blown account of this major release in next month's issue. Until then, remember to brush the hair between your toes!

CAUSES OF CHAOS

CRL, £8.95 cass

The White Wizard took a quick look at this game last month, and I've now had time to play it rather more thoroughly. The news, I'm afraid, is not all that good.

The trouble with multi-player games is that a lot of effort tends to be put into the mechanics of role-sharing and not enough into the actual game itself. *Causes of Chaos* suffers particularly in this way — you can have up to six players, but the game is hardly enough to sustain the attention of one person, let alone all six.

Readers who caught last month's column will know that the the aim of the game is to recover six treasures from the evil Count Vladimir and restore them to their rightful owner, King Arnid, whose power depends on them. Unfortunately the scope of the game is somewhat limited because of the inadequate parser. Typical responses are 'You can't see it from here,' which occurs frequently and quite independently of the location descriptions. This means that, if you're told you're standing by a cliff, entering 'Examine cliff' will, likely as not, result in your being told you can't see it.

Other oddities include getting the response 'You can't while you're carrying it' following the input 'Break lock' while trying to open a door, and the ridiculous episode where, to look inside a 'small, empty case', you must enter it! The White Wizard is of average height and does not think he should be allowed to enter a small case without casting some very tricky spells.

If you can cope with the parser and can find some other companions who are equally prepared to make allowances, then you might have a few hours of fun with *Causes of Chaos*. The combat routines are pretty basic, and probably not too healthy for your keyboard since they involve hitting a key before your opponent, but they do add some action which is all too often missing from adventure games. If you got this one for Christmas, then don't complain, but I think you should think twice before spending hard-earned cash on it.

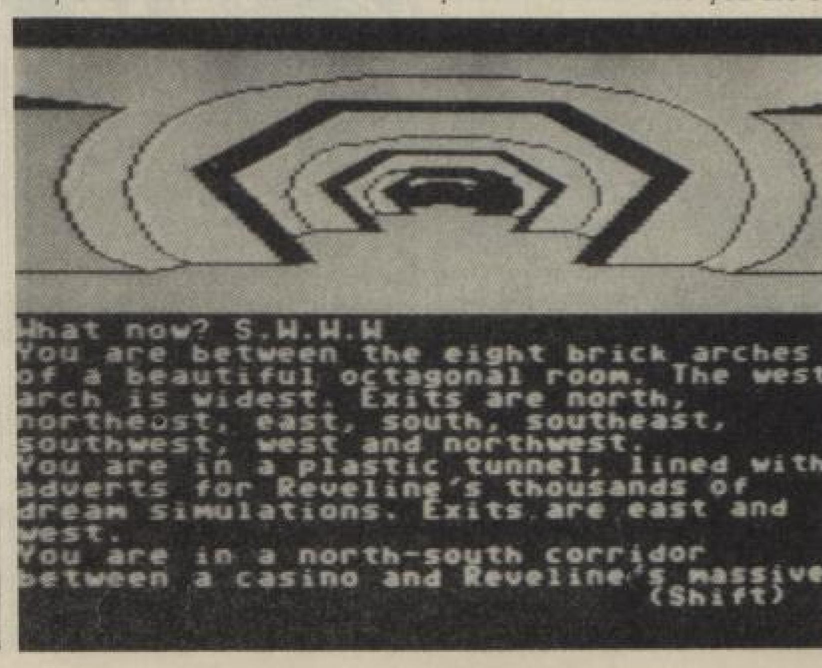
Atmosphere 55%
Interaction 50%
Lasting Interest 57%
Value for Money 50%
Overall 53%

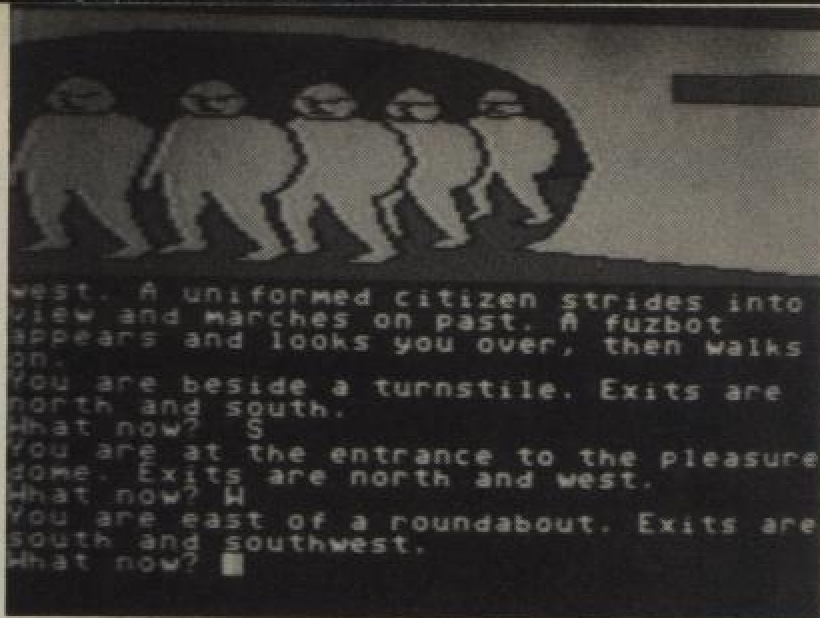
WORM IN PARADISE

Level 9 Computing, £9.95 cass

This game has been eagerly awaited for many different reasons. First, it's the final episode in the Silicon Dream Trilogy, which began way back in 1984 with *Snowball.* Secondly, the game not only rounds off the series, but does so using Level 9's new adventure system. You can read about the new system elsewhere on this page, but what about the plot?

The instructions aren't that clear on your objective, except to say that when you start the game you don't know who you are or



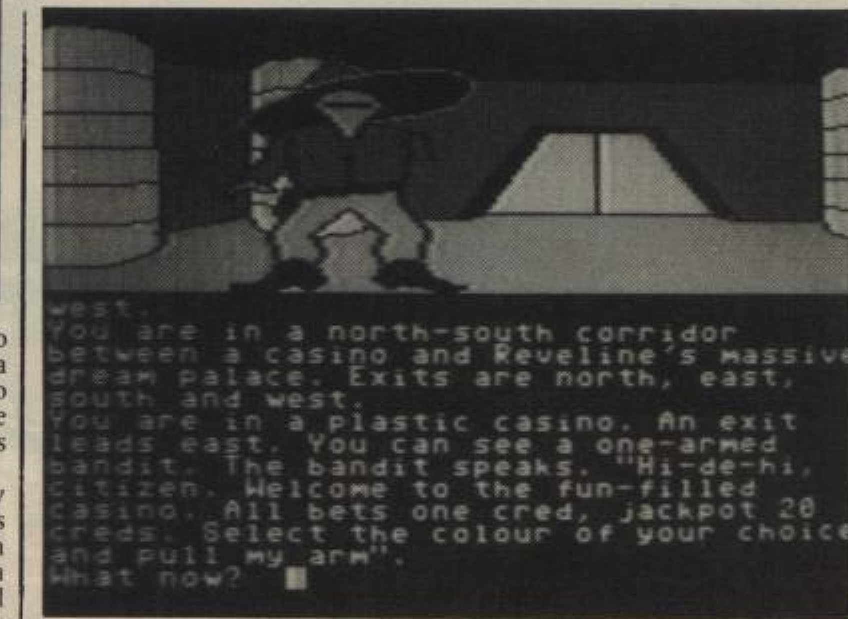


what you're up to. In the White Wizard's case, this ignorance lasted for several hours! Finding yourself in the Pleasure Dome of Enoch, capital city of Eden, you first wander around checking out the shops, casino, and other amusements before moving out into the city and trying to find your way around. From the very moment that you start the game, you'll find yourself involved with all sorts of gadgets and gimmicks, all very well thought out and some — like the One Armed Bandit in the Casino — very entertaining.

There's a very complicated system of roundabouts and 'pedways' connecting the different city locations, but luckily they're fairly easily mapped and after a while you begin to feel like a native Edener out on holiday. The biggest problem is mastering the main Eden Transport System, which is a colour coded set-up with over 40 million possible destinations! If you get really stuck, send for a crib sheet to Level 9, who've written a special BASIC program to help you work out how to get to where you want to go! I think there's going to be a huge demand for it!

The society on Eden is pretty sick — everything's run by robots for the benefit of humans, which means that the humans are a rather spineless lot. The eventual aim of the game is to work your way up in society, get a decent job, and then, when you've reached the top, set about changing the world.

While you play, you'll come across the Fuzbots, who regularly inspect you and will fine you for any misdemeanour you may have committed. You'll also discover that people on Eden live for ever (or almost) because they simply replace their worn-out limbs with someone else's. If you don't behave, you'll find that you'll be doing most of the supplying! The most important thing to do is keep a check on your expenditure — being in debt can cost you literally an arm and a leg!

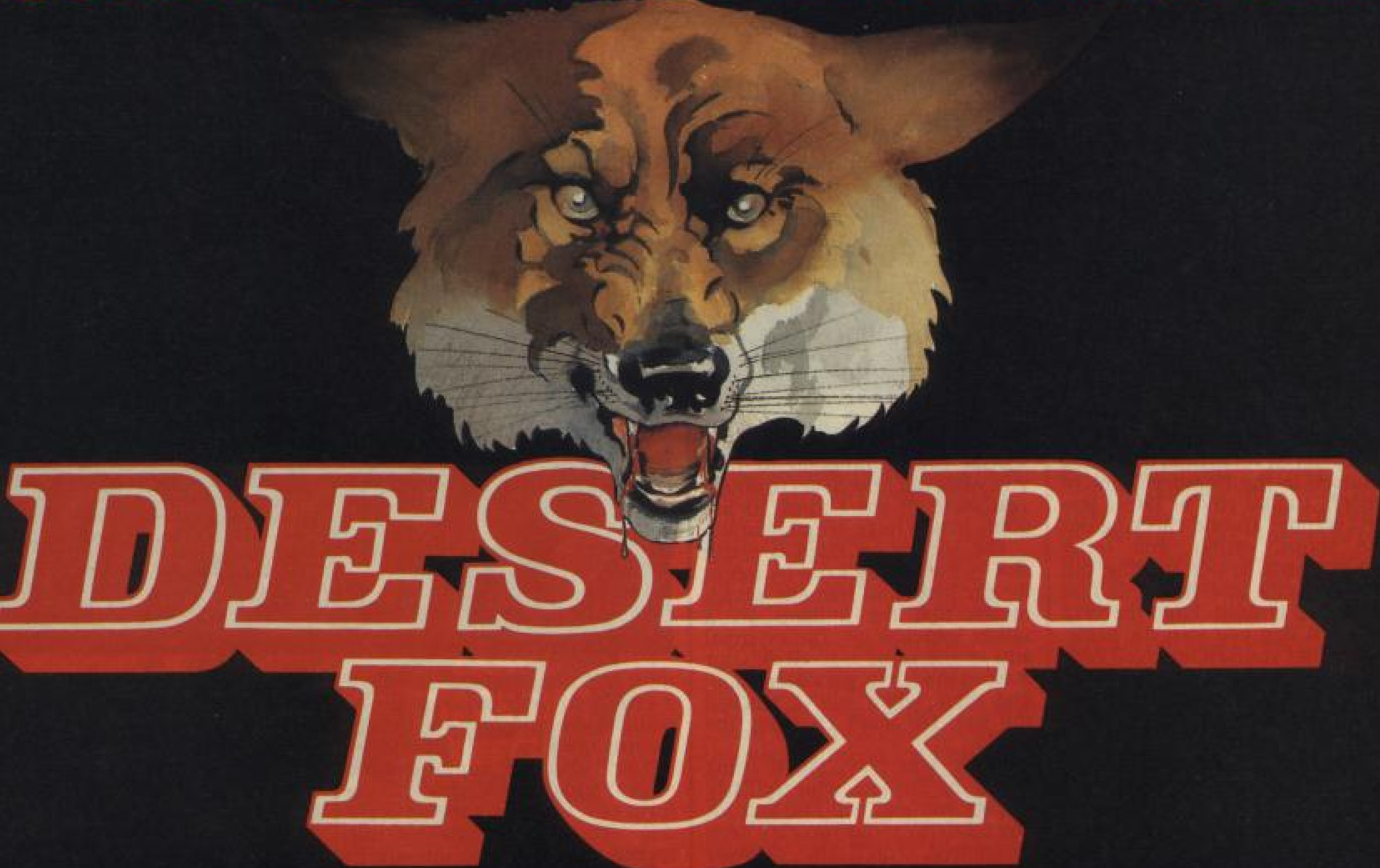


You'll also — if you're sensible — get yourself a companion in the form of a Dagget — an electronic dog. This battery-driven cutie spends most the game jumping up your leg. I suppose it has to make the most of it — considering the price of a Dagget, you're unlikely to have a leg for long after you've paid for it!

There are over 220 locations, all with graphics, and the Wizard reckons that this game is going to be responsible for more sleepless nights than Nescafe, insomnia, and indigestion put together! Definitely worth trading-in a limb for.

Atmosphere 88%
Interaction 85%
Lasting Interest 88%
Value For Money 90%
Overall 90%

A CUNNING FOE WHO KNOWS NO FEAR



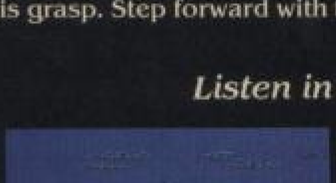


CBM64/128

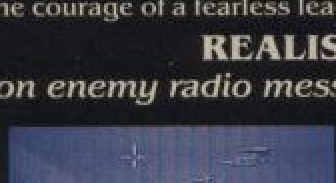
The cunning Desert Fox, the wily Rommel, is on the rampage, sweeping across the desert sands, laying low the allied forces and swarming through allied territory. It is on your shoulders Lone Wolf, to halt the progress of this awesome foe and rescue the North Africa campaign from his grasp. Step forward with the courage of a fearless leader in face to face conflict with his ground and air attacks. Be as wise and as cautious as the most battle hardened general in planning your strategy and calculating your tactics to rescue your supply depots. In short Lone Wolf, if you fail in your destiny as the complete warrior, the final conflict – a head to head tank duel with the mighty Desert Fox himself – will be your last.

REALISTIC VOICE SIMULATION

Listen in on enemy radio messages, plan your tactics to combat their manoeuvres.



Stuka attack: Keep a close eye on your radar, an early warning will give you some chance against the enemy stuka attacks



Convoy: Protect your convoys from aerial bombardment at all costs, without their supplies your depots will fall. But in your eagerness watch out for the allied Spitfires.

U.S. GOLD All American Software



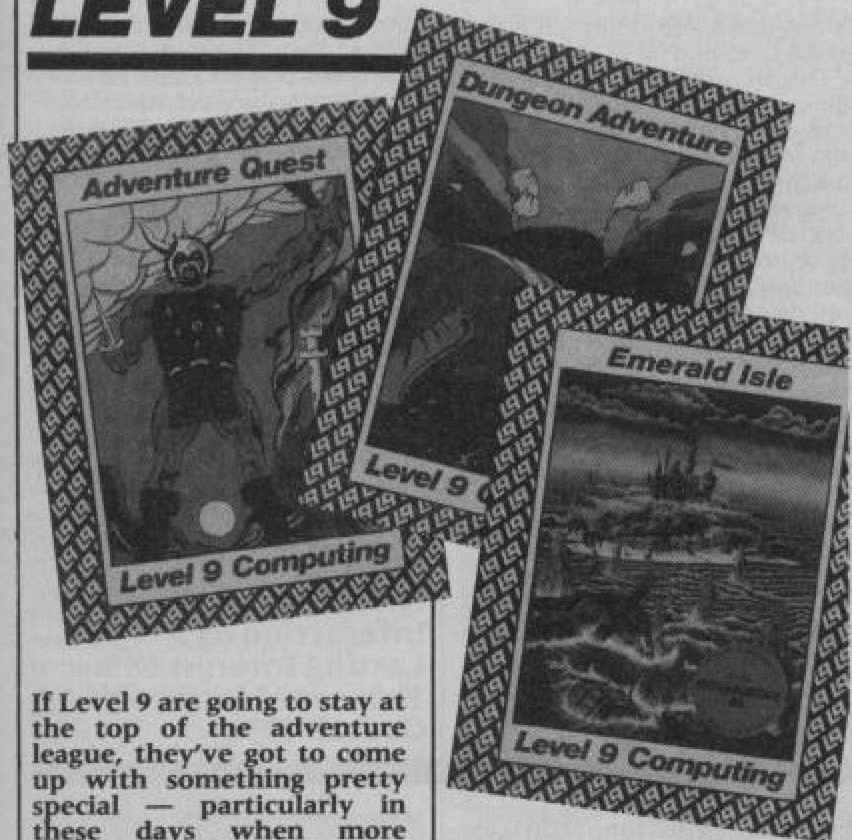
Map: Be wise in your campaign strategy, protect those depots in danger from enemy forces, rally your firepower to it's most destructive effect.



Ambush: The valley is infested with enemy forces but no matter reach the other side you must. Good luck and happy shooting.

U.S. Gold Limited, Unit 10, Parkway Industrial Centre, Heneage Street, Birmingham B7 4LY. Telephone: 021-359 8881

LEVEL 9



If Level 9 are going to stay at the top of the adventure league, they've got to come up with something pretty special — particularly in these days when more people are buying disk drives and getting access to games like *Hitchhikers* and *Zork*. Have they succeeded?

Things have certainly come a long way since *Snowball*. This was a text-only game that was followed by *Return To Eden*, introducing the pleasures of graphics for the first time in a Level 9 game. Now there's *Worm*, with a load of new features that make it the most playable Level 9 game yet.

First, you get multi-tasking graphics. This means that you can enter text even while the pictures are still drawing. Of course it does mean that the graphics are slowed down slightly, but the big advantage is that you can move around quickly without having to turn off the pictures altogether. And in this game, believe me, you'll be doing a lot of moving around — and not always in the direction you want to go, either!

Second, you get a vastly increased vocabulary. Level 9 are claiming a thousand words, and on the basis of a couple of days playing I won't quibble with that. I certainly didn't experience any vocabulary problems on my trips round planet Eden.

However, the increased vocabulary is only half the story. The text-compression system used in *Worm* means that each word (including all the text of the location descriptions) is stored in a large dictionary. Your inputs are matched against the dictionary and if your input doesn't make sense, you'll be told exactly why not.

For example, if you see an interesting flower which is, in fact, just there as part of the scenery, and try to 'Examine the flower', the program will tell you that the flower is 'just scenery', or 'not important'. In effect, therefore, the vocabulary is a lot larger than 1000 words — in fact, the game will accept almost any word that it uses itself. So perhaps it's more accurate to say that the program has a SIGNIFICANT vocabulary of 1000 words. That, just for the record, is better than any other cassette-based game on the market, and even better than some of the earlier Infocom games (*Zork*, for example).

Finally, not only does *Worm* understand more words, it also allows you to use them in many different ways — far more than in earlier Level 9 games. You can have multiple inputs connected by AND, THEN, commas, and full stops. You can use prepositions like on and at, and even use it to refer to a previously mentioned noun.

There is, however, one notable omission from this new system, and that's 'interactive characters'. You still can't talk to other characters in the story, and although there are other people about who move around and even address you from time to time, there's no provision in the program for interacting with them, other than handing over objects or money. This is a pity, the more so since other contemporary games (*Lord of the Rings* in particular, and Infocom games of course) are becoming quite strong in this area. Level 9 will have to watch out that they aren't left too far behind, since characters can add a lot to a game, even if they are fairly primitive — take the *Hobbit*, for example.

THE WILD WEST

Ariolasoft, £12.95 disk only



Oh boy, this one is weird! You've heard of icon-driven adventures (*Fourth Protocol*, etc) but this really takes the cake. Instead of entering commands, you select one of three rather dumb looking sprites who lurk at the bottom of the screen. Each sprite has a word of advice to give you, which you can either take by pressing the fire button or else ignore in favour of one of the others.

You start off in the desert and must recapture Fort Snake from Big Nose Bill and his merry men. On the way you encounter Indians (many of whom are distinctly unfriendly), rattle snakes, and snakes of the two-legged variety as well. In fact there don't seem to be many people around you can trust — least of all the sprites at the bottom of the screen who keep saying things like 'Teach him a lesson!' when you come across an Indian. Needless to say, teaching Indians usually results in sudden death.

The best thing about *Wild West* is the display. The graphics are very colourful and in some cases can suddenly come to life to bring you short animated sequences that show the results (usually fatal) of taking the wrong advice. Trying to climb a high wall at nightfall, for example, will soon result in your falling down and killing yourself in the story and on the screen.

One thing about this game that appealed to the White Wizard was how often the sprites encouraged you to 'Take a rest'. Usually the last thing to do in an adventure is hang around and do nothing, but I soon discovered that many of the more important things in the game will only become apparent if you do occasionally take time off for a quick nap.

The game is split into three modules. The White Wizard got rather confused here. When you finish a module, you're given a password which enables you to play the next part. However, you can in fact enter ANY sequence of letters and still play the module, though it seems that things don't happen quite the way they should unless you've actually completed the previous episode and been given a valid password. The first module contains some excellent shooting sequences. The second is mostly concerned with dealing with Indians. The third phase puts you down by Fort Snake and complicates things considerably by making each sprite give different advice if you ask it more than once — so you have to choose the right sprite AND the right advice. Help!

Wild West is a lively game — you'll need a pen and paper to keep a track of the options you've selected so that, by a process of trial and elimination, you can make progress in the game. The White Wizard reckons that this game will be particularly enjoyed by younger players — older and more experienced adventurers might find it a bit twee. Still, it's nice to see some new ideas here in Adventureland.

Atmosphere 62%
Interaction 65%
Lasting Interest 68%
Value for Money 60%
Overall 65%



RUNESTONE

Firebird are having trouble with the Commodore version of *Runestone*. This *Lords of Midnight* type game first saw the light of day in advertisements over a year ago. Now we're promised it for the next issue. The White Wizard has already played a pre- release version, and it looks pretty hot, so keep your fingers crossed.

The big advantage it has over *LoM* is the parser — you can talk to people, and enter some quite complex commands. The characters are also very well programmed with quite convincing and differing personalities. Looks like being quite a hit for Firebird's new Hot range when they finally get it out. All yours for £7.95 on cassette, £9.95 on disk.

QUESTPROBE III — THE FANTASTIC FOUR

This is Adventure International's latest Scott Adams mega-blaster, and they're getting very excited about it. According to **Mike Woodroffe** of AI, the action table in the program has over 1300 entries in it. The White Wizard hasn't the faintest idea what this really means, but when you combine it with full-sentence input and other improvements to the parser it begins to sound quite exciting. You'll also be able to control more than one character in the game, as in *Magician's Ball*.

Meanwhile, have you ever wondered why AI games ignore half your inputs? Apparently the parsers were designed to make the games easily translatable into other languages. Unfortunately, other languages tend to mix up the order of verbs and nouns, and the only way AI could get round it was to alter the parser — hence the odd side-effects. Stand by for *Robin Von Sherwood* and *Le Hulk*.

NEW MOON FROM LEVEL 9

Level 9 are hard at work on the sequel to *Red Moon*, entitled the *Price of Magic*, or simply *Red Moon 2*. After his dallying with science-fiction on the planet of Eden, game-designer **Pete Austin** is keen to get back to magic, dragons, and troll bashing — who can blame him? The bad news is that we'll have to wait until March to see what he's come up with.

Meanwhile the White Wizard can give you a gentle hint about things to come from Level 9. You've heard of (and may have played) MUD — the Multi User Dungeon which runs on a mainframe and has lots of budding Wizards playing at once and beating hell out of each other. Well, BT (who run MUD) are setting up a new company called **Confucious**, which will be responsible for other 'on-line diversions' and one of the companies who are working on multi-user games is .. Level 9. Stand by for Multi-User *Red Moon*!

MASTERTRONICS GO TO BED

Zzzzzz . . . is the latest adventure from Mastertronics. The White Wizard will be glancing at this one next month — but meanwhile get set for £1.99 worth of adventuring — in your sleep! The aim of the game is to wake up — let's hope it doesn't leave too many of us snoring at the keyboard . . .

ADVENTURE CREATOR DELUXE

Incentive Software are currently causing quite a stir amongst Amstrad owners — they've just brought out an adventure generator that not only accepts complex inputs (including adverbs and prepositions) but also includes a spectacular graphics package and a whole host of powerful commands. AND it's far cheaper than the *Quill/Illustrator* package.

Yes, you guessed it. The boys at Incentive have seen the light and are planning a 64 version. Get those pens sharpened — this could be the most important adventure release of 86.

Wizard Tips . . .

Magician's Ball
Stuck by the sponge? Put down the cat, feed it, and take it from there . . .

Lords of Time
Are you a five stone weakling? Get well ahead with a drink and boost your strength.

Red Moon
Give that guard dog a taste of someone else's medicine.

Robin of Sherwood
Nuns come expensive. Check out boxes, sacks, and statues to replenish your bank account.

The Pay-Off
Use those pills twice — on the meat AND the coffee!

The Secret of St Brides
Getting through the forbidden door ain't easy — try looking through the key-hole first, then use the newspaper and the pencil.

Pub Quest
All trees need a good bed.

CLEVER CONTACTS

Wizards, witches, mages lend me your ears. It is here that anyone who is proficient in any adventure can volunteer to join my worthy ranks of Clever Contacts. Simply jot down on a postcard or equivalent, a list of all your achievements and send it off to:
CLEVER CONTACTS, THE WHITE WIZARD'S DUNGEON, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB

Attention All Wizards, Warlocks, Witches, and Warlords!

The White Wizard welcomes correspondence on any aspect of adventuring. All letters will be answered (in time) and you may well win undying fame by having your name splashed across these hallowed pages. You can reach me by post c/o

Zzzp! 64.
Alternatively, if you have a modem and can access Prestel or Telecom Gold, you can leave a message for me in my mailbox — 919994854 on Prestel/Micronet, 83:jnl251 on Gold. That way you're practically guaranteed a same-day reply. Come on! Let's hear from you!

CLUB HELP OFFERED

Another club which is works along very similar lines is the **ADVENTURELINE**, a Chelmsford based club run by Roger Garret. The club membership is free of charge (save the cost of an SAE) and for that your get your first free newsletter. Interested? Then write to:
ADVENTURELINE, 52 Micawber Way, Chelmsford, Essex
Tel (0245) 442098

EUREKA HOTLINE
Phone 01 947 5626 between 3 and 6pm on a Friday afternoon for the Eureka Hotline. Also Domark will reply to any enquiries by post. Write to: Domark Ltd, 204 Worple Rd, Wimbledon, London SW20 8PN (Please enclose a SAE)

If there are any other clubs out there in the big, wide world and you wish to enrol the White Wizard's readers through his chronicles, then by all means let me know.

HELP OFFERED

Colossal Adventure, Dungeon Adventure, Adventure Quest, Lords of Time, Snowball, Return to Eden, Erik the Viking, Emerald Isle, Red Moon, Most of the Mysterious Adventures, Heroes and Empire of Karn, The Hobbit, Pirate Adventure and Adventureland.
David Varley, 1 Crossman Street, Sherwood, Nottingham NG5 2HR

The Hulk, Twin Kingdom Valley, Eureka (Prehistoric), Eureka (Roman), Valhalla, The Hobbit, Heroes and Empire of Karn, Spiderman, Ring of Power, Gremlins, Dungeon Adventure, Witch's Cauldron, Quest of Merravid, Lords of Time, Urban Upstart, Deadline, Sherlock and Dragonworld.
Kevin Eason, 24 Bulwer Road, Kirkby in Ashfield, Nottingham NG17 8DR
Phone Nottingham 753725 after 4.30pm week days and 2.00pm weekends

Spiderman, The Hulk, Ten Little Indians, Classic Adventure, Hobbit, Quest for the Holy Grail, Voodoo Castle, Pirate Adventure, Mission Impossible, Adventureland and The Count.
S Williams, 32 Hornbeam Close, Horsham, Sussex RH13 5NP

Heroes of Karn, Return to Eden, The Hulk, The Hobbit, Fools Gold, Tombs of Xieops, Golden Baton, Eureka (Prehistoric), Twin Kingdom Valley, and Stranded.
Lawrence Simm, 10 Maddox Cottages, Runnels Lane, Thornton, Merseyside L23 1TR

Spiderman, The Hulk, Gremlins, Claymorgue Castle, Nuclear War Games, Empire and Heroes of Karn, Twin Kingdom Valley, Crystals of Carus, Witch's Cauldron, Mystery of Munroe Manor, Aztec Tomb, The Search For King Solomons Mines and ALL Channel 8 adventures.
G Mitchell, 63 Brownlow St, Haxby Rd, York, YO3 7LW
Tel (0904) 27489 between 10.00 am and 1.00pm or 4.30pm to 8.00pm

Heroes and Empire of Karn, Zim Sala Bim, Ring of Power, Eureka (Roman), Valhalla, Hampstead and Castle of Terror.
Colin Loosemore, 29 Rufus Gardens, Totton, Southampton SO4 3TA

Colossal Adventure, Dungeon Adventure, Lords of Time, Snowball and The Hobbit.
Philip Chan, 7 Rushmead Close, Canterbury, Kent CT2 7RP
Tel (0227) 453911 between 6.00 and 9.00pm only

Pirate Island, Secret Mission, Voodoo Castle, Strange Odyssey, The Count, Mystery Fun House, Pyramid of Doom, Ghost Town, Savage Island (parts I and II), Golden Baton, Claymorgue Castle, Castle of Terror, Subsunk, Urban Upstart, Eric the Viking and Emerald Isle.
K Lees, 25 Whimlatter Place, Newton Aycliffe, Co Durham DL5 5DR

CORRES-PONDENCE

Here are some more tips for you poor people who need instant aid on some adventures. Remember this part is written by the people for the people, so use it to its full.

ZORK I
Resevoir blocking? Press buttons but not blue, turn the bolt with something handy and wait for all to drain.

MASK OF THE SUN
Knowing your left and right when moving a rather large pot could prove useful.

The pedlar is no medicine man . . . His magic cure is nothing but a heap of trouble.

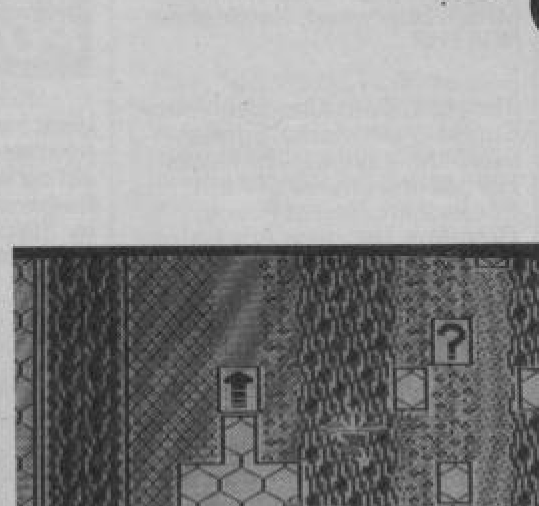
BOING!

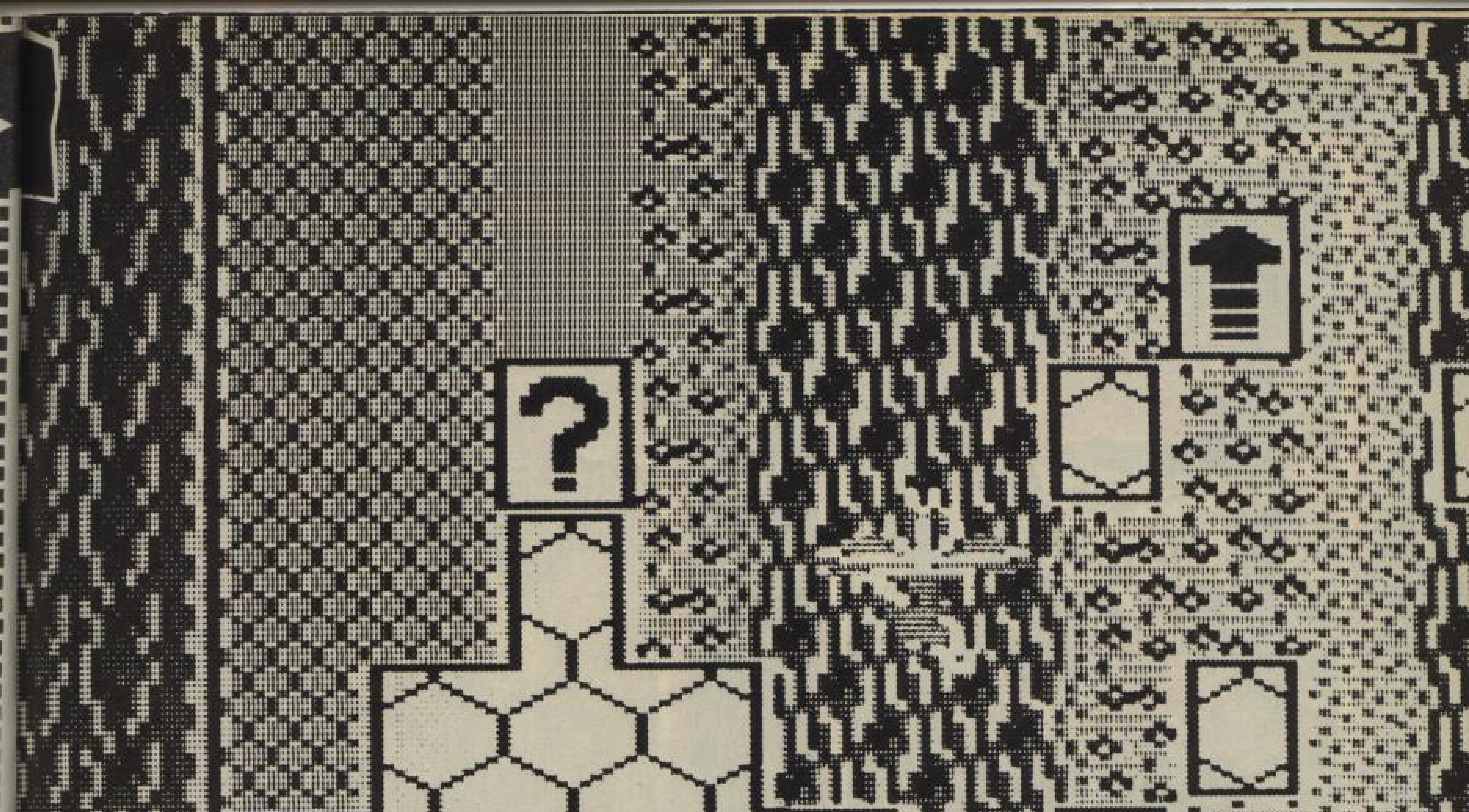
BOUNCE, BOUNCE,

BOUNCIE-BOUNCE

BOUNCE, BO









OUNCE,

Gremlin Graphics have just released a really bouncy game which puts you in control of a bouncy red ball which has to negotiate a whole range of hazards. Well, what do you expect, eh? I mean, a ball's life is hardly a happy or easy one. If you're not being kicked all round the shop, some sporty nurd's trying to propel you into the wide blue yonder with a well-timed biff with a lump of wood or smacking you against a wall with a racquet or somesuch.

It ain't easy being a ball. In BOUNDER, you have to keep bouncing of the pavement, avoiding a variety of low-flying nasties out to burst you AND you make forward progress only to reach the end of a section of hostile terrain so you can be booted into goal. And start another section. More cruelty to Balls, I see, I see.

Any day now the boys from TIBBLES will be paying the lads at Gremlin a visit, I'll be bound. TIBBLES? Team Introduced to Bestow Balls with Lives that are Easier and Safer. I mean, getting burst all the time, just for landing on the wrong bit of a Commodore screen is well out of order.

TIBBLES is going to be dead cross when they learn that Gremlin have got one of this month's Gold Medals for their Ball abuse. But then that's not got a lot to do with you average ball-loving Competition Minion, now has it. Prizes is what's on offer my lovelies, and in this instance, Gremlin are offering no less than 25 Sweatshirts, with a delicately designed BOUNDER design in this Spot The Ball competition.

Arranged on this page are a couple of real live action shots from the game, which clearly show the Ball undergoing torture at the hands of a joystick-wielding bozo from the ZZAP! reviewing team. (Just look at the pain on its little face — aah.) In our artist's impression (the non-photo which forms part of the entry form) the Ball, fed up with all the abuse, has made a break for freedom and hopped it. Or bounced it, even.

Using your skill and judgement, mark with a single "X" where you think the centre of the ball was, just before it dematerialised to join its chums in the TIBBLES sanctuary. Only one cross on the form. A valid entry must not only contain your "X MARKS THE SPOT" and your address, but also your sweatshirt size. Even if you get cross smack on the right spot, you won't win if you haven't put your chessie size on the form, so be warned.

Off you go then — and spare a thought for all those abused balls still in captivity . . .

Play Spot the Ball and you could be the proud owner of a hand-crafted BOUNDER Sweatshirt.

Name ....

ADDRESS ....

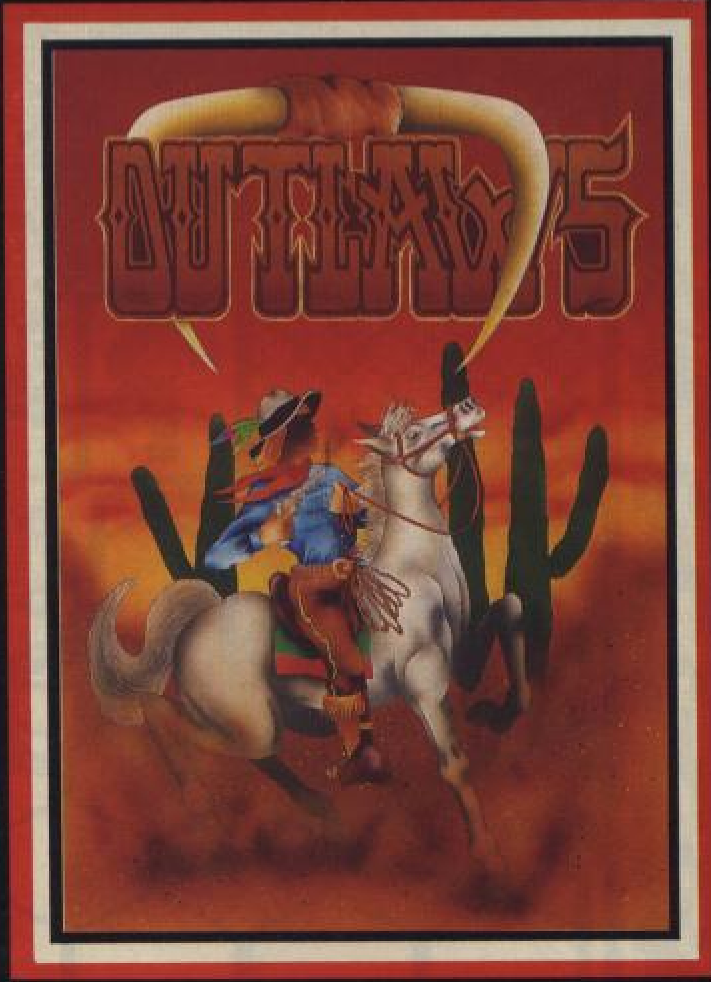
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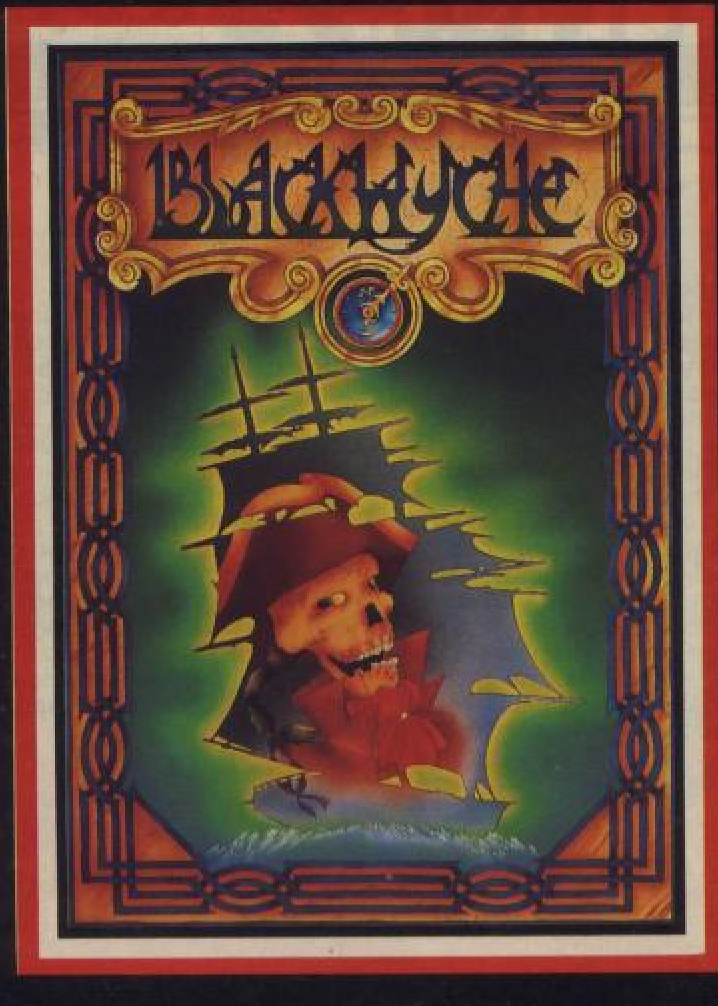
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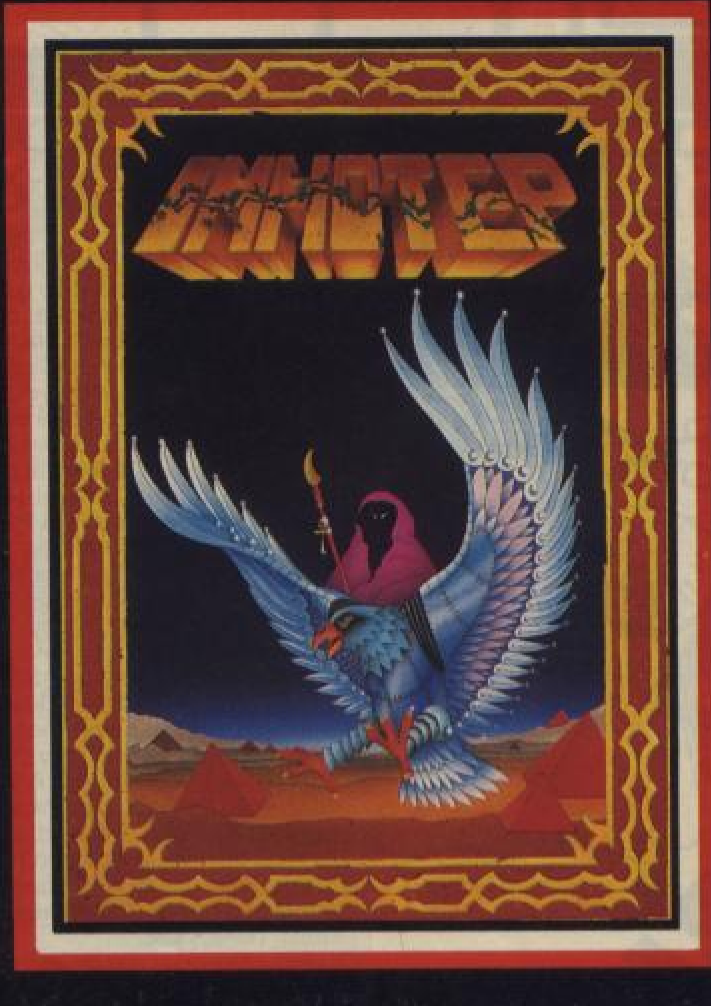
ENTRIES TO BALLS, ZZAP!, PO BOX 10, Ludlow, Shropshire, SY8 1DB to arrive by 13th February.

COMMODORE 64









"DRAGONSKULLE", "OUTLAWS", "BLACKWYCHE", "IMHOTEP" recommended retail price £9.95 inc VAT. Available from W.H.SMITHS, BOOTS, J.MENZIES, WOOLWORTHS and all good software retail outlets. Also available from ULTIMATE PLAY THE GAME, The Green, Ashby-de-la-Zouch, Leicestershire LE6 5JU (P&P are included) Tel: 0530 411485

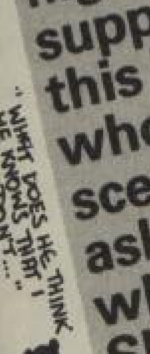
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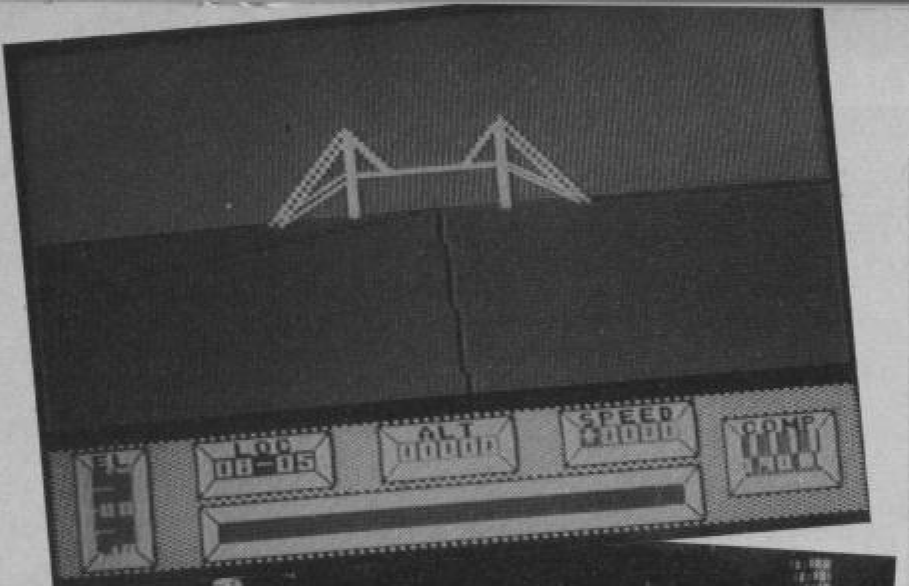
The Shadow tells the truth since he moves by night (this is a non-sequitur, but it's supposed to explain the fearless honesty of this ZAP CLUB/COMPUNET mystery figure who reports on the before and behind the scenes goings on in the games business). We asked the Shadow to bring us up to date on what's going on and where. Take it away Shad . . .

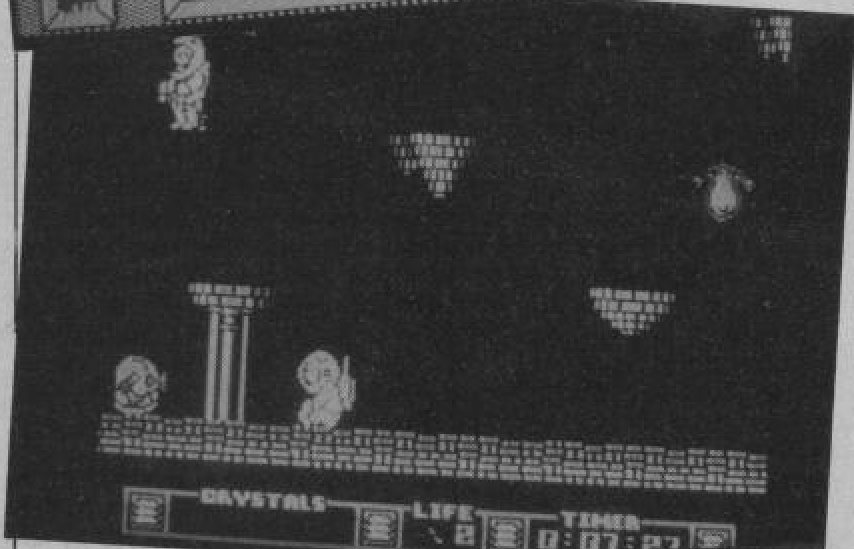


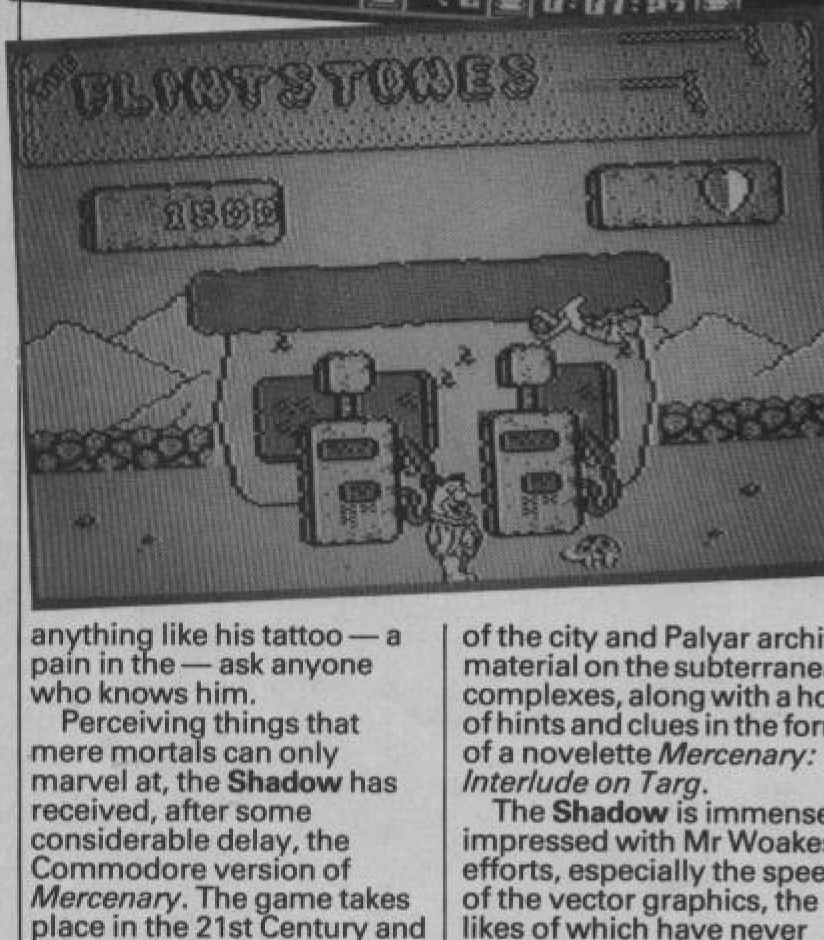


The **Shadow** is much amused by a piece of information concerning the Steve Evans classic *Guardian*. It appears that scores of around 1,000,000 are in fact impossible to achieve, since the game goes haywire several thousand points beforehand. The **Shadow** wonders if Mr Rignall realised this when he 'scored' 1,020,950 on said game . . . ?

Word reaches the **Shadow** via the global village, that Commodore Computing International journalist, Francis Jago, has a rather unusual mark on his person — a tattoo of Felix the cat tastefully adorns the left hand 'side' of his posterior. In fact Mr Jago recommends such dermatological decoration — 'You ought to get it done, it's more trendy than an earring', he endorsed, and added, as he ruefully massaged the aforementioned region, 'but it doesn't half give you gip'. Thankfully, Mr Jago isn't ▶







anything like his tattoo — a pain in the — ask anyone who knows him.

Perceiving things that mere mortals can only marvel at, the **Shadow** has received, after some considerable delay, the Commodore version of *Mercenary*. The game takes place in the 21st Century and you play the title role of a futuristic soldier of fortune who has crash landed on the planet Targ. The inhabitants, the Palyars, are at war with a race of robots known as the Mechanoids, and with only a ninth generation PC called Benson for company, you must survive until the opportunity to escape arises. This can be achieved in several different ways, one of which the Author, Paul Woakes, will not reveal. However, early in the new year Novagen are releasing the *Targ Survival Kit*, containing full colour maps of the city and Palyar archive material on the subterranean complexes, along with a host of hints and clues in the form of a novelette *Mercenary: Interlude on Targ*.

The **Shadow** is immensely impressed with Mr Woakes' efforts, especially the speed of the vector graphics, the likes of which have never been seen on the 64 before — a variety of unusual structures move convincingly fast, but smooth, and there is not the slightest trace of flicker to be seen. *Mercenary: Escape From Targ* is available from Novagen now, at a price of £9.95 on cassette and £12.95 on disk. The review on the other hand, will not appear until next issue.

Task Set have been hard at work recently and have come up with Quicksilva's latest release, *Yabba Dabba Doo!*, based around the age old cartoon series, the Flintstones. The star of the piece is Fred Flintstone, with guest appearances by his wife, Wilma, and an assortment of other characters, mainly 'cute' dinosaurs. *Yabba Dabba Doo!* follows its television counterpart closely, with cartoon quality graphics and befitting gameplay. Incidentally, as ardent fans of the series will already know, the title comes from an expression frequently uttered by Mr Flintstone in times of elation.

Interceptor's new release, *Wild Ride*, features the 'first ever Lodagame', a game to play as the main program loads. The **Shadow** recalls that this is not quite so, as Century's *Skyline Attack* allowed you to play the age old game of *Snake* while it loaded. Nevertheless, as is often the case with such novelties, the Lodagame is far more fun to play than the actual game itself.

The **Shadow** notices with interest that Thor have been reincarnated by Odin and have two new games — *Arc of Yesod*, the follow up to the ZZAP! Sizzler *Nodes of Yesod*, and *ICUPS*, a fast moving shoot em up. The Rt Hon Charlemagne Fotheringham, Grunes Charles to his friends, is once again in search of the Monolith, an extremely sophisticated tactical warfare computer in disguise, in *Arc of Yesod*. This time however, Charles' exploration takes place on the planet Ariat, which looks uncomfortably familiar . . . Despite graphic similarities to its predecessor, *Arc* has enough original play elements to make the journey worthwhile and will be reviewed in full in the following issue of ZZAP!

Both Martech and Orpheus have two new imminent releases — *Zoids* has just been finished and looks very promising. The Electronic Pencil Company have produced a superlative product, which is complemented perfectly by what can only be described as Rob Hubbard's most powerful and atmospheric piece of music yet. Another excellent Rob Hubbard tune, this time with a heavy Jean-Michel Jarre influence, is to be found on the 64 version of *One Man and His Droid* from Mastertronic. But I digress. *The Young Ones* computer game has finally been completed and is on sale at this very moment. It too, features some quality music from the television series, although the **Shadow** didn't recognise the main piece running throughout the game. Still, the **Shadow** feels sure that addicts of the opiate of the masses (television, for the ignorant or naiive) will not be disappointed. While on the subject of Orpheus product, the **Shadow** feels he ought to mention that the long awaited disk version of the ZZAP! Gold Medal utility *Electrosound*, is now available to all who desire it.

Ocean have actually managed to release some of their 'forbidden fruit', although *Transformers* can hardly be described as tasty. It is a game based on or around the television program of the same name and was written by Denton Designs. The **Shadow** must point out though, that this is not recommendation in itself, as Denton's lastest is far from being their greatest. Now all that remains to be seen are *Daley Thomson's Super Test, Street Hawk, Knight Rider, Hunchback: The Adventure, V* — the list seems near endless.

Any facts bearing resemblance to anyone or thing, living or dead, are entirely coincidential and unintentional and should be ignored. **Shadow**spiel appears each month by kind courtesy of the **Shadow**.




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REVEAL THE INNER
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Voyage into the Cranium of your favourite (or least favourite) reviewer. Tell us what you find . . .



MOST SECRETS OF A
ND AND WIN, WIN, WIN!

ZZAP! COMP

Activision do a good job, particularly when it comes to releasing Commodore games produced by Lucasfilm. Mind you, of course, Lucasfilm don't do too bad a job when it comes to actually writing the games. So far it's two Sizzlers and two Gold Medals, track-record-wise as we media superstars like to say.

By way of celebration (as we Competition Minions like to say, but never get to do), by way of celebration, Activision are going to give away lots of goodies. Top prize in this little Lucasfilm Games competition is no less than a 1541 Disk Drive with all four Lucasfilm games on disk. Second and Third Prizes are all four games on cassette and then there are fifty, yes fifty, runner-up prizipoos: A copy of this month's Gold Medal, *Eidolon*.

Rescue on Fractalus puts you in the cockpit of a craft, flying over the rugged landscape of a



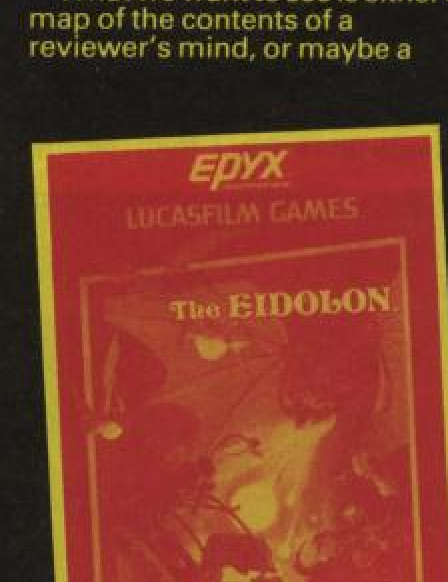


hostile planet in search of survivors from crashed Scout Ships. A Sizzler from Lucasfilm Games. *Koronis Rift* is the other sizzler — a big Sizzler indeed — in which you play the part of an intergalactic Steptoe, rummaging around wrecks of ships in search of techno-scrap. Gold Medal Numero Uno was *Ballblazer*, the ultimate in arena combat ballgames. Now, on pages 28 to 30 inclusive of this very issue, *Eidolon* is a Gold Medal.

In *Eidolon* you are scampering around inside your own mind. Yes. Inside your own mind. As you might expect, there's a whole range of unpleasant nasties to be fought off during your quest for inner discovery — read the review, and you'll get the idea.

To enter the competition, you'll have to imagine you are travelling around inside the mind of one of the ZZAP! reviewers. (Nasty thing to ask you to do, I know, but there you go.) Stay inside the head of one of the snivelling creatures we actually pay money to for reviewing games for as long as you can. Then, just before it all gets too much, and you collapse with sensory overload, sit down and commit your discoveries to paper.

What we want to see is either a map of the contents of a reviewer's mind, or maybe a



couple of drawings or paintings of what you imagined you saw. What will be discovered lurking inside Penn's Cranium? Is Liddon's skull really full of nothing but thoughts of food? Is Masterson's brainpan full of old British Rail timetables? Is Riggers really that obssessed with high scores?

Answers please, in the form of paintings, drawings, photographs, videos or 70mm feature films to: HEADACHES, ZZAP!, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB. Make sure the results of your mindprobes arrive by 14th February. And good luck.

DESERT FOX

US Gold/Sydney Developments, £9.95 cass, £14.95 disk, joystick only

Desert Fox is one of those 'difficult to categorise' games involving arcade and stragey elements. The game puts you into the heat of World War Two's desert campaign and pits your wits against that most notorious of opponents, Rom mel. There are several camp aigns selectable from the main menu but each of these has several constituent parts wich may be individually played out in practice sessions, again selectable from the main menu.

Before you get that involved however, there is the option to modify the sound effects used throughout the game. Basically, a joystick is used to toggle envelope settings. After these have been altered to the player's satisfaction, it's best to proceed directly to the first of the practice sequences.

The first of these is an attack on Lone Wolf (the codename for your tank — a fictitious Turbo Sherman) by enemy Stuka dive-bombers. The player is given the tank commander's point of view as enemy bombers zoom in from the horizon. Guided by a radar display in the bottom left hand corner of the screen and a joystick movable sight, the Stukas have to be eliminated by Lone Wolf's slow firing but powerful gun before too much damage is inflicted by the Luftwaffe. For all the scenarios, damage is shown in a gauge at the bottom of the commander's display.

There is also a tank duel section where an enemy tank (apparently with firepower similar to Lone Wolf's) skirts across the limits of your field of vision, loosing off shots as it goes. Only one direct hit is needed to knock out a tank but apart from the difficulties of finding its range, it seems to be highly maneouvreable and avoids many shots as a consequence. It does get nearer as the fight progresses but it also tends to achieve more hits, so a balance has to be struck somewhere.

One of the trickier sections to master is the Convoy scenario. This has Lone Wolf protecting an allied Convoy under attack from enemy fighter-bombers. The screen shows a continuous line of moving vehicles in the middle distance and an absolute traffic jam of fighter bombers letting loose their rain of hell. This time Lone Wolf has two heavy machine guns pointing at the enemy. Their are also two sights. Which of the two sights is in operation depends on whether the joystick is toggled left or right. Simultaneous operation of the two weapons is impossible. As usual, the score for this section is displayed in a window in the right hand part of the 'dashboard' — for want of better terminology. This section becomes horrendously complex because as well as the enemy aircraft (shown in red) there are defending (green) Spitfires, which must not be shot down (unless you enjoy throwing away points).

An ambush scenario included in the game is vaguely reminiscent of the *Star Wars* Death Star Trench sequence as Lone Wolf travels through a canyon, trying to detroy the mortar emplacements attacking him from both sides. There is little else to this sequence but it is one of the fastest moving parts of the game.



Stuka! Stuka! Lone Wolf's gunner desperately tries to line up his cross hairs before the plane can strafe the tank.

Finally there is a minefield to successfully navigate. Mines are just visible and can be destroyed by gunfire, however any that go under the tracks will inevitably do damage to the tank and slow it down by covering the tracks in sand. A blue line appears in the compass window indicating the course to be followed. The time taken to complete this section also has a direct bearing on the score achieved.

After competence has been gained in each of these sections, you are ready to move up to the campaigns. There are five of these, each harder than the last. To win, it is necessary to relieve any supply depots threatened by Rommel's forces. If a prohibitive amount of damage is done to the 'Super Tank' or if any one of the depots falls to the enemy, the campaign is lost.



When I first saw this game, I felt like doing a Gary Liddon special all over the keyboard. After a time, however, I discovered that the game contained a variety of previously hidden attractions and that the apparent simplicity of the graphics belied the underlying complexity and skillful design of the campaigns. The malevolent voice and sinster, imposing sound effects add to the sense of urgency and desperation pervading the scenarios. Ultimately, this is a sophisticated Beach-Head with distinctly yellow overtones. I always express reservations about these militaristic hybrids, feeling that they lack all the potential action of the swiftly moving arcade game and the supposed integrity of the true simulation but having said all that — I really had a good time on this one . . .

At the start of the campaign, a map of North Africa is displayed with several icons and characters on it. A little tank reveals your current position and a swastika, that of Rommel. Grey flags show where the depots are. These turn to blue if the depot has been saved or red if they are lost. To the right of the screen are several icons labelled Move, Airstrike, Radio, and Zoom. Zoom is used to find the status of the depots. If that icon has been selected and the cursor is located over one of the flags, a picture zooms into the centre of the screen to show the number of enemy and allied tanks at the depots and an indication of how many hours it has left before falling to the enemy. Once a depot has been selected to be saved, on the basis of that information, the Radio icon disp lays a beacon coming from Lone Wolf. The joystick is used to point this in the desired direction and allows the interception of enemy messages indicating the amount and type of opposition likely to be encountered on a given course. Clever use of this feature is used to avoid unnecessary encounters and action. As all the campaigns last at least 24 hours, there are dawn, day,

"WHAT ABOUT THE DESERT RATS?.."



Desert Fox is more like a glorified Battlezone than anything else. The digitized speech is one of the most outstanding aspects of this program, it's very clear with a distinct German accent. The graphics are great with very effective 3D and the colours used nicely. The options on the title screen are very good allowing you to practise all the different aspects of the game. The game itself requires a combination of strategy and arcade ability making it slightly unusual to play. I really liked playing this game, and with its multitude of options and varied gameplay it's something which should keep a budding tank commander happy until the snows thaw.



Lone Wolf's twin machine guns are the only thing that stand between the enemy aircraft and their potential convoy target.

dusk and night sequences. Combat should really be avoided at night and dusk. Incidentally, if there is nothing but static on the radio, it means no opposition will be encountered.

Selecting the Move icon moves Lone Wolf a certain number of units in the direction the Radio beacon was last pointing. Rommel is out to stop you from succeeding in your mission and as a result careful consideration must be given to which route is to be taken. If it begins to seem unlikely that a depot may be reached before it falls to the enemy then an Airstrike may be called in to buy time. There may only be one Airstrike in the game however, so it's advisable to pick your time with care.

If (or when?) Rommel is finally encountered, it's better to have suffered very little damage as eight direct hits are required to make him surrender. If the Desert Fox does surrender, 8000 bonus points are awarded and one depot is saved. Also, saving a convoy buys a depot more time and reduces the player's damage when he reaches it.



Desert Fox is an unusual, but very competent, blend of strategy and arcade action, although the former attribute is perhaps more subtle than the latter, but it certainly exists. On playing it is evident that a great deal of thought and time has gone into the game, as it is highly polished in appearance. The graphics are, on the whole, excellent and the sound is befitting and complementary, especially the crystal clear speech. Despite being reminiscent of Beach Head, Desert Fox is a great game in its own right and should appeal to a wide variety of 64 owners.



Presentation 90%
Plenty of options and slick in appearance.

Graphics 82%
Simple but effective.

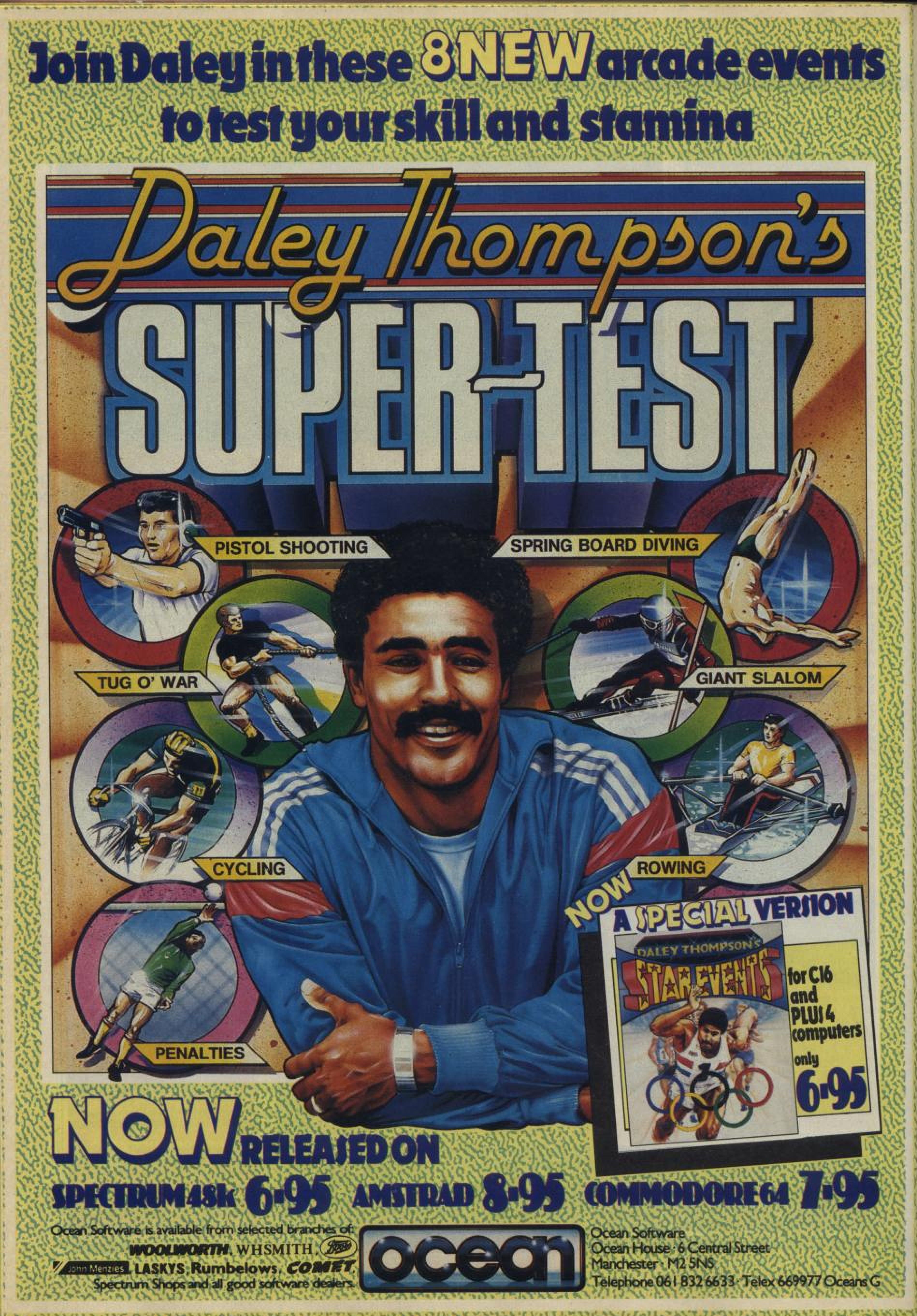
Sound 95%
Superb FX and speech synthesis.

Hookability 86%
Easy to get into but demanding overall game.

Lastability 87%
Five campaigns with increasing difficulty.

Value For Money 85%
Oodles of variety in the gameplay.

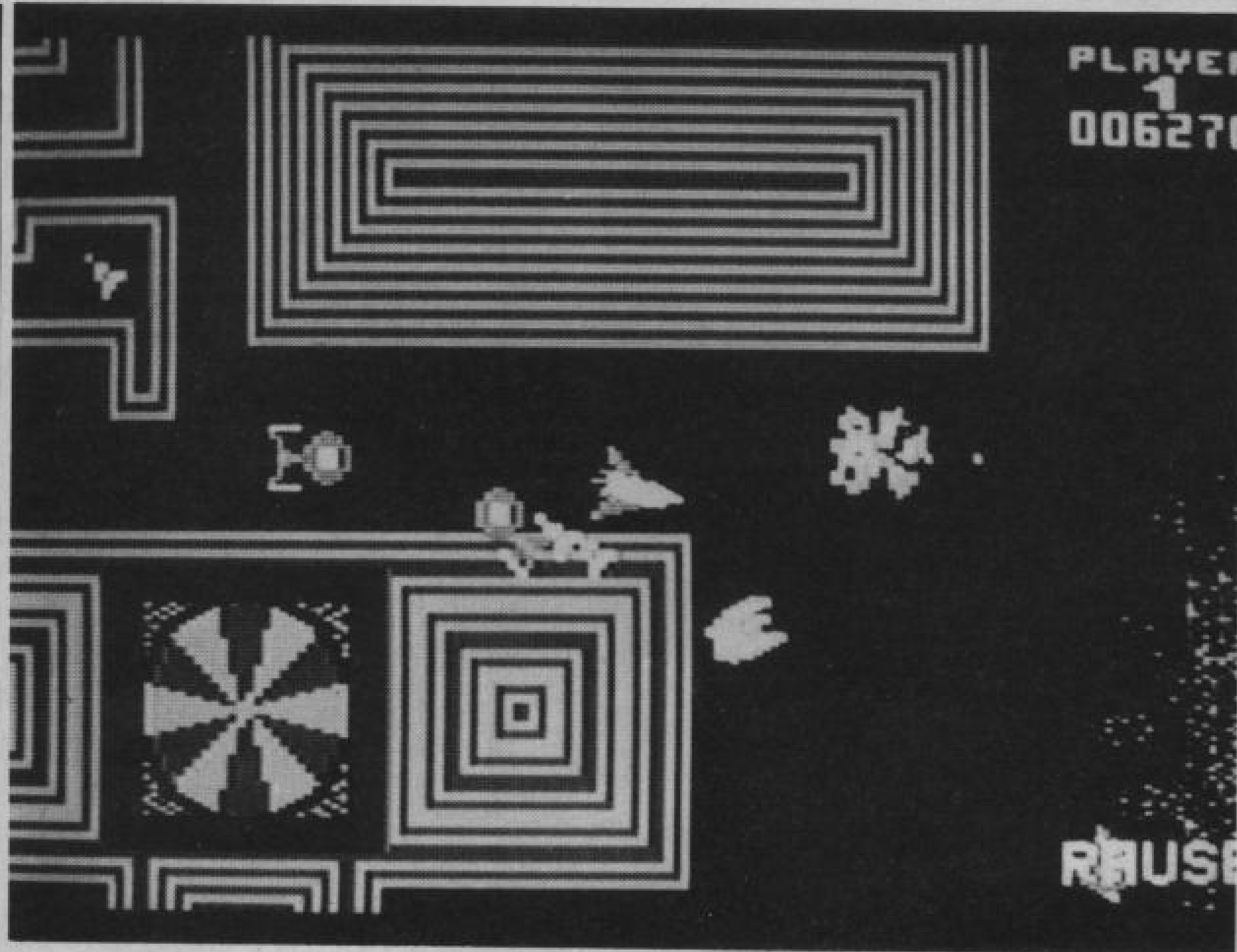
Overall 87%
An excellent blend of strategy and arcade action



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SPACE PILOT II

Anirog, £7.95 cass, joystick or keys



When *Time Pilot 84* appeared anyone who saw it gasped at its fabulous 3D bas-relief graphics. In fact it's true to say that *TP 84* has influenced quite a few programmers and is responsible for a lot of the 3D bas relief games around today (*Paradroid* and *Z* for example).

Anirog's *Space Pilot II* is a version of *TP 84*, although it doesn't contain *all* the elements of the arcade game — in *TP 84* there were ground targets to strafe, Anirog's version hasn't any.

SP II is a classic shoot em up in the respect that there is no objective to the game other than to stay alive and score as many points as possible by killing anything that moves. The game takes place over an eight way scrolling landscape and plays very similarly to *Asteroids* — your ship can be rotated through 360 degrees as it flies over the surface of the alien planet.

Kamikaze alien craft emerge from the sides of the screen and try to ram your ship, putting you in a kill or be killed situation. Occasionally a formation of three craft emerges, shoot them all and you get a points bonus. Being rammed isn't the only worry — the aliens also fire deadly heat seeking missiles which chase you around the screen until you either destroy them or shake them off.

The game has several differ ent 'stages' which get more and more difficult as you progress through them. To move from one stage to another you have to survive on a stage for a set amount of time. This time is shown on screen as a bar which slowly ticks down. When it reaches zero the landscape dissolves and your ship is automatically transported to the next, more difficult stage. There are four different landscapes in all, although they do change colour once you've been through them all.

The basic gameplay doesn't change as you go through the levels although the aliens become faster and more cunning and the heat seeking missiles really home in at speed. An extra life is awarded for every 30,000 points you score, and you certainly need them.

One rather unusual feature of *SP II* is that it allows up to eight players to compete against one another in the same game — useful if you've got a load of mates round and they all want a go.



It's a shame that Anirog haven't produced a true Time Pilot 84 *clone with graphics like Z, as this stands it just doesn't come up to the standards set by Rino's first release. The graphics look quite nice when static, but once they start to scroll, or rather body-pop, the whole image is ruined by the blocky movement. The sprites are pretty and colourful, but slow and jerky as they follow their trajectories. The sound isn't much cop either — it mostly consists of high pitched whines and squeals which really jar the eardrums. The really annoying aspect of the game is the amount of time the program takes to give you a new life — it takes ages. If you do want a* Time Pilot 84 *type game then have a look at the others before deciding.*



Oh dear. This thinly disguised but much disfigured Time Pilot 84 *clone just totally fails to do anything competently. Arcade clones are just exercises in programming, all the tricky sorting out of game design and gameplay factors needs no attention at all. All the author has to do is copy what he has seen.* Space Pilot 2 *completely misses the point. Essential elements from the original have totally been missed. Anirog's version is a jerkily scrolling, slow moving yawn of a game. The sprites have little idea what the background is doing. I'm sorry but* Space Pilot 2 *is just not worth anyone's time.*



Space Pilot II *seems to be a de luxe version of the original* Space Pilot *released well over a year ago by Anirog. Other than different back ground scenery, there is nothing new in* Space Pilot II *worthy of mention. Both graphics and sound are very poor by today's standards, with scrolling and sound FX to match the gameplay, ie slow and weak. As it stands* Space Pilot II *is too similar to its predecessor to be worthwhile — in fact I would say considering the age of the original, this is worse.*

"THERE SPAKETH THE VOICE OF AUTHORITY..."



Presentation 73%
Unusual and 'novel' eight player option and attractive attract mode.

Graphics 51%
Screens look good — until they move.

Sound 21%
Crude, nostalgic sound FX.

Hookability 36%
Dull, uninspiring play fails to spark enthusiasm.

Lastability 28%
Dull, uninspiring play fails to rekindle spark of enthusiasm.

Value For Money 32%
Modern price for an aged game.

Overall 30%
Too similar to its predecessor and nothing exciting or new to offer.



ZZAP! TEST

BLADE RUNNER

CRL, £8.95 cass, Joystick or keys



This must be the first game to be based around the *music* of a film. Apparently the rights to the actual *Blade Runner* film are so complex that the only way CRL could get the name of the film on their package was to licence the Vangelis soundtrack! So now you know.

The game is set in the not-too-distant future — twenty four replidroids, genetically produced human robots, have landed on Earth and are trying to destroy their creator and so end the slavery imposed upon them.

You take the role of a Blade Runner — a person employed by the police force to track down and kill any replidroids which land on Earth. There are six types of replidroids, a replidroid one is slow and pretty stupid and a replidroid six is superior to a human in its physical abilities and just as intelligent.

The replicants have reached your city and you've been assigned to kill them before they kill their maker. You start the game in a skimmer — a flying police car that allows you to travel through the city at high speed. In the skimmer the screen shows three displays which all have to be used whilst playing the game. The main display is a short range detailed radar map of the local area allowing you to navigate the maze of streets. It also shows if there are any replidroids in the locality. A second, smaller screen is another radar map, although this one shows the whole city and your position in relation to the replidroids'. The final screen is a text readout giving information on the number and type of replidroids within the locality.

On the main screen your skimmer is represented as a cursor that can be moved about the streets. If you locate a replidroid then move your skimmer over it and press fire. You automatically land and are put into chase mode.

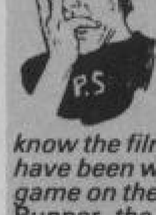
The screen switches to an *Entombed*-type display of a crowded street. The skimmer lands, you get out and the chase begins. You have to run after the replidroid and shoot it. Not an easy task since the streets are packed with people who must be dodged, if you bump into one then your game ends. You can run along the road if it's clear, but oncoming vehicles do pose a problem.

At the bottom of the screen lies a scanner showing how far ahead the replidroid is and whether any vehicles are approaching. If you let the replidroid outrun you it disappears off the scanner and your skimmer drops down, picks you up and the game switches back to skimmer mode.

When you land you're given a bounty based upon the replidroid you're trying to catch — 1,000 for a replidroid one through to 6,000 for a six. Also, as you chase your quarry, a second bounty ticks down until you catch it. When you do the bounty remaining is turned into points.



Blade Runner *is one of my all-time favourite films and I therefore looked forward to the release of this game with anticipation. Unfortunately I found it to be completely unplayable due to its difficulty. During the chase sequence you can either run on the road or the pavement. If you run along the road then you get hit by cars that are clearly* **on the other side of the road,** *and if you run on the pavement you get knocked down if you hit a pedestrian! There are other really niggly aspects too — the pauses at the start and during a game are a real pain. Whenever you start you're asked whether or not you want to redefine the keys — this takes ages. Another massive delay happens when the program switches from skimmer to chase mode: your skimmer* **slowly** *lands and the music* **slowly** *fades before your character is deposited on the street. All these delays during the game makes it terribly slow to play and therefore makes the whole thing frustrating. It's a shame the game has so many faults, if these had been ironed out then it could have been quite fun to play.*



Disappointment One had to be the music — after all, we're told this is based on the Blade Runner *music by Vangelis NOT the* Blade Runner *film. Perhaps you don't know the film's music — it could have been written for a hypnotic game on the 64. However,* Blade Runner *the game has a sadly undernourished version in which you can hear how good it would have been but for some more 'production' value. In that, it's like the game, because Disappointment Two has to be the content. Running along a grey pavement avoiding white and grey vehicles that kill you from the wrong side of the road and dodging white animated blobs set against a grey background suggesting ever so slightly the street scenes from the movie, that scrolls inexorably by in one direction, recycling the screen like a very cheap TV cartoon background — well it just lacks some vital ingredient somewhere. I am very sorry — somewhere inside CRL's* Blade Runner, *there's a really great game screaming to be let loose, unfortunately they've tied it up.*



Despite being based upon the film's soundtrack, Blade Runner the computer game seems to borrow quite a lot of its scenario from the actual film's plot. Replidroid, Replicant? It's all very similar. Even the main sprite seems robed in a very Deckard style macintosh. Blade Runner *is very hard. After another ZZAP! minion phoned CRL to complain over the game's difficulty he was informed that 'Once you've got your first Replidroid, you'll never put the joystick down.' Lucky I was playing using the keyboard option or I would have most certainly got hooked. As it happened, I wasn't and it's not likely that anyone else will be. The graphics are very sub-standard. The innocent bystanders getting pushed into the pavement by the running Replidroid look very Lowryesque, monochromatic matchsticks plodding through bland backgrounds. Landing and taking off to destroy Replidroids takes way too long, each time you have to sit through a convoluted animation sequence that soon gets tedious. Despite the hype,* Blade Runner *misses out on what was a potentially excellent game.*

Presentation 57%
Despite reasonable options but there are too many delays between games and lives which become a serious irritation.

Graphics 67%
Bland with single colour sprites and ineffective 3D.

Sound 72%
Competently executed, but uninspired version of the Vangelis theme tune.

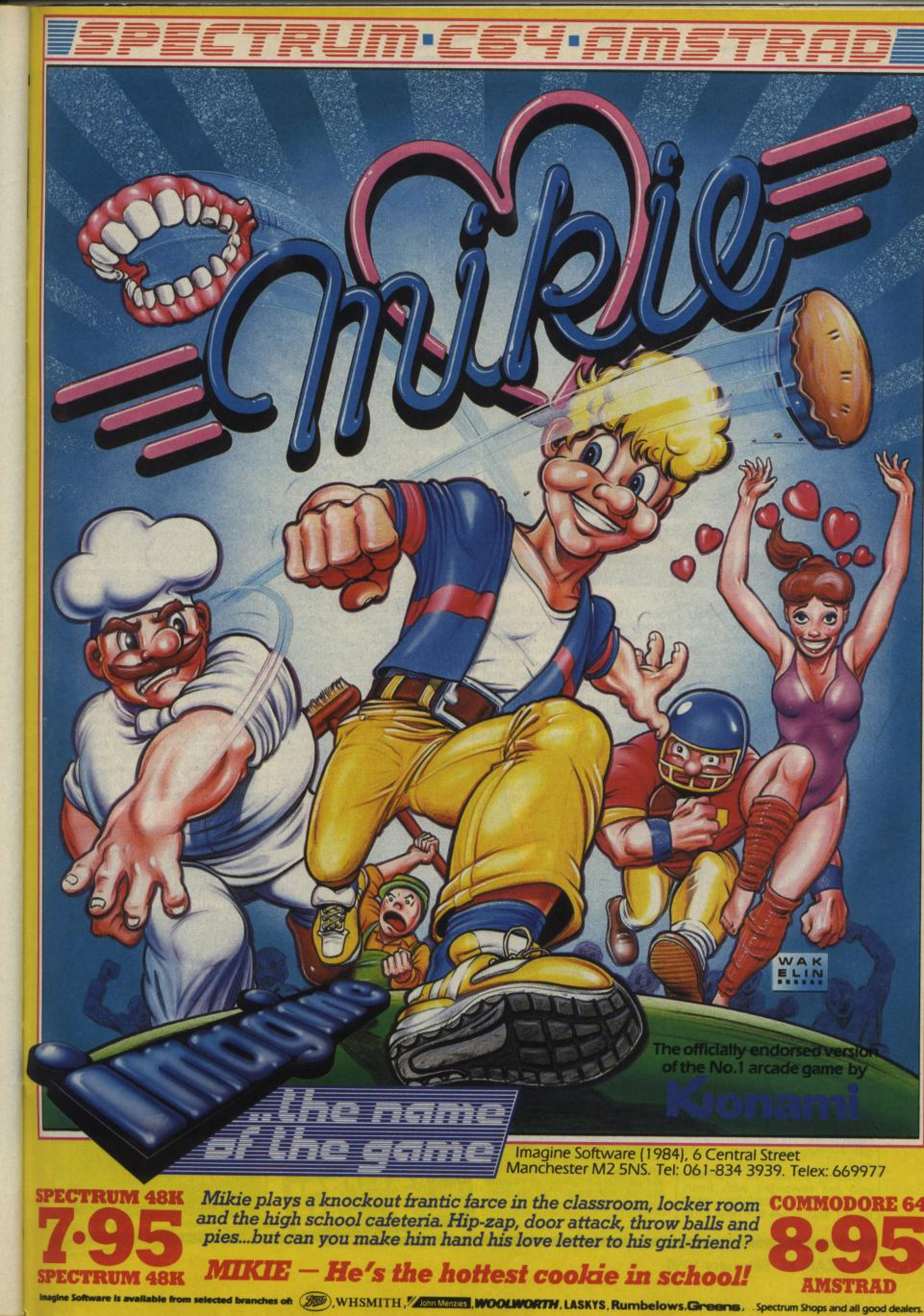
Hookability 36%
Initial excitement soon gives way to frustration.

Lastability 31%
Very slow, unplayable and dull.

Value For Money 37%
Not worth the money even if you're an ardent *Blade Runner* fan.

Overall 39%
The potential of a *Blade Runner* video game has not been realised.



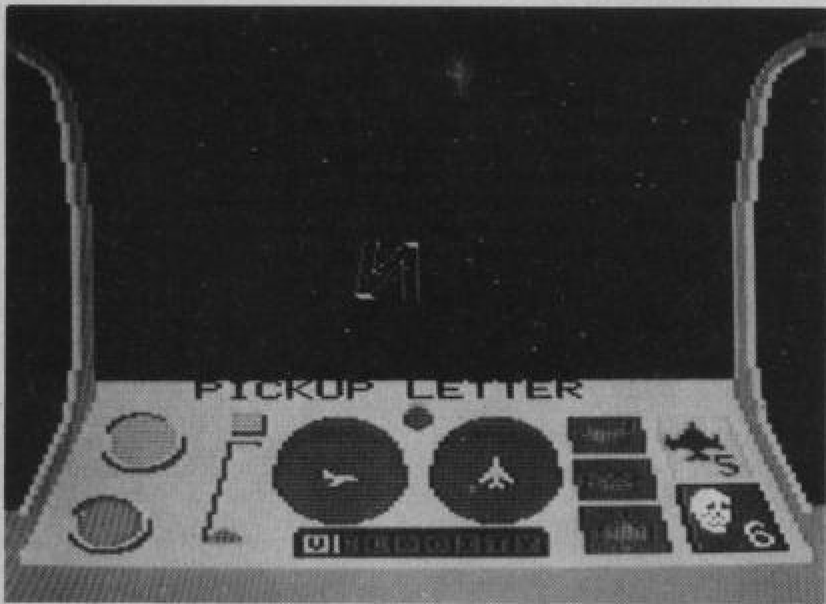

SPECTRUM·C64·AMSTRAD
Mikie
WAK ELIN
Imagine
..the name of the game
The officially endorsed version of the No.1 arcade game by
Konami
Imagine Software (1984), 6 Central Street
Manchester M2 5NS. Tel: 061-834 3939. Telex: 669977
SPECTRUM 48K
7·95
SPECTRUM 48K
Mikie plays a knockout frantic farce in the classroom, locker room and the high school cafeteria. Hip-zap, door attack, throw balls and pies...but can you make him hand his love letter to his girl-friend?
MIKIE — He's the hottest cookie in school!
COMMODORE 64
8·95
AMSTRAD
Imagine Software is available from selected branches of: Boots, WHSMITH, John Menzies, WOOLWORTH, LASKYS, Rumbelows, Greens, Spectrum Shops and all good dealers.

ZZAP! TEST

"THING IS A STARION!"

STARION

Melbourne House, £9.95 cass, disk, joystick or keys



Having destroyed an alien time bandit, there's a letter N to be collected — or is it a Z?

"IT MUST BE Z FOR ZZAP!"

Starion is set in the far-distant future. The story takes place in the year 2010 and you play the role of Starion, a brilliant rookie fresh from the space academy. Because you're so good (?) you've been trusted with the one and only timeship — uour mission: to rectify the devastation wrought in the space-time continuum by evil aliens. What these revolting specimens have done is to remove items of historical significance from important events causing trouble throughout history.

To rectify this you have to go and retrieve the stolen items by patrolling the outer regions of space, intercepting and destroying the alien ships. As you destroy each enemy ship it reassembles and forms a letter which must be collected and stowed aboard your ship. Later, when you have collected the required number of letters, you are asked to unscramble the resulting anagram to make a well known word that fits a given period in time.

When you have unscrambled the word you must locate the entrance to a time warp and fly into it, whereupon a time grid is displayed. Each grid has nine time zones and you must decide which of the time zones contains the historical event that your cargo fits. For example, were it V-I-C-T-O-R-Y you might think of Nelson and the Battle of Trafalgar — then again, you might not!

Having solved the problem, you are rewarded with fresh oxygen and fuel enabling you to fly off and solve the next time zone. However, should your cargo not fit the current problem then you are forced to attack other enemy ships found within that zone to allow you to gain enough energy to escape and find the correct zone.

To give you some idea of the task ahead here's the nature of the space-time continuum. In all there are 3 time blocks, within each block there are 9 time grids, each time grid has 9 time zones and space has 3 dimensions. If you're good at maths then you'll be able to work out that *Starion* has 243 time zones in all.

After correcting history in the 9 zones of a grid you gain access to the next one by solving the anagram made from the first letter of each of the zone words. Access to the next block requires the first letter of each of the grid words to be solved. To reach 'event zero' and the ultimate rank of 'creator' the player must form the password from the first and last letters of each of the three grid words.

If this begins to sound like an educational program, don't panic. The screen display shows instantly that this is a 3D space arcade game. The cockpit view uses vector 3D to describe the enemy ships and letters. Below, the instrument panel indicates details on speed, hull temperature, enemy location, pitch, role, yaw, fuel and oxygen levels. The bi-planar scanners show the location of other objects, horizontally and vertically, be they ships, mines, missiles or just debris.

Above the scanners the year of the current time zone is shown, vital when trying to solve the time zone problems. The hull temperature is also vital because the outside temperature increases with speed and excessive laser fire. The hull can also be destroyed by direct hits from enemy weapons or collision with space rubbish. The general debris cannot be destroyed so you must steer around it.

Points are awarded in accordance with the speed with which the player completes each stage of the game, as well as for the destruction of enemy targets. The player is promoted depending on the number of zones, grids and blocks that have been solved.



The Spectrum and Amstrad versions of this game are very impressive due to the speed of the graphics and their playability. Unfortunately the Commodore version is highly unplayable and has really awful graphics. The update on the vectors is very slow making the whole program look rather jerky. Playing it is even worse — due to the speed and the time gap between updates tracking even the slowest of alien craft is a real chore. Picking up the letters is diabolically difficult and when playing it took heaps of passes before the first letter was picked up. It's a shame that the graphics and playability are so lacking, especially since Starion is such a good game on other computers and in itself — but as the Commodore version stands it's very dull to play indeed.



Conversions usually seem to go the other way, from the machines with the better sprite handling capabilities to those with the less flexible. The Spectrum is pretty good, however, at handling vector, wire frame graphics at speed, witness Elite, *generally considered better on the Speccy.* Starion *beat* Elite *out on that machine and although perhaps not as dense a game still rated highly because of its fast 3D graphics and entertaining content. But now on the 64 it's another story because it's so slow. That means the shoot em up sequences have become dull, removing half the fun. If you enjoy anagram solving with a historical bent, then* Starion *has plenty to offer, but the game has become splintered and fails to satisfy totally.*



It's amazing how disappointing conversions can prove. The Amstrad and Spectrum versions by David Webb are excellent but for some reason Melbourne House have really slipped up with the Commodore version, I'm afraid to say that it's awful. A lot of readers seemed disillusioned with Firebird's Elite, *annoyed at how slow and flickery the vector graphics are.* Starion *is a demonstration of how slow vector graphics are capable of running. The nice gameplay aspects from the old versions are still incorporated but the main space battle scenes are just so slow, interest very quickly fades. The surrounding spaceship cockpit graphics are very nice but that's the only good thing I can drag myself to say about this miss-release.*



Presentation 76%
The player can start in any timezone, but there are no other options.

Graphics 44%
Very poor vector graphics which don't seem to work well.

Sound 78%
Nice backtrack, but does tend to get repetitive.

Hookability 53%
The game is very unplayable due to the update on the vectors.

Lastability 46%
Destroying spaceships soon gets tedious and spoils the fun of solving the puzzles.

Value For Money 43%
Well below Melbourne House's usual standards.

Overall 45%
A very disappointing conversion of an otherwise interesting idea.

ZZAP! TEST



In case you didn't notice, Gertie Goose needs to get round the table to win, but the Demon King has hidden her eggs.

GERTIE GOOSE

Reelax, £7.95 cass, Joystick or keys

Gertie Goose is a tough old bird who spends her time like most geese do, laying eggs, eating and generally enjoying life in a goosey sort of way. All of a sudden these halcyon days are rudely interrupted by the arrival of an evil and vicious Demon King and his horrible minions. This diabolical character decides to ruin Gertie's life and steal her eggs, what a rotter! He does so, and wheels them away to his numerous inner sanctums in the depths of the forest where they look like doors sticking out of the landscape.

This is where you come into the game. Playing Gertie you have to enter the forest, find the keys to the various inner sanctums and recover the eggs. The Demon King, being a *really*, **really** nasty piece of work has left his soldiers to guard the eggs and prevent Gertie from rescuing them.

The game takes place over a multi-directional scrolling landscape and is viewed from a camera perspective (like *International Soccer*). The landscape is littered with trees, rocks and other obstructions which hinder swift progress through the forest.

To get the eggs Gertie must first find the keys to the inner sanctums. These are dotted around the forest and are picked up automatically when run over. When a key is picked up one of the doors of the inner sanctum flashes. If you touch it then you are allowed entry and can pick up the egg. Care has to be taken though, each sanctum has a soldier guarding it and if he touches Gertie then a quarter of the egg is lost to the Demon King. If, when Gertie has collected all the eggs, the Demon King has more eggs than Gertie then you lose. If Gertie has the most then she wins and the Demon King is dispelled and she's free to live her own life again like all liberated geese should merely awaiting retirement — and the eiderdown.

Throughout Gertie's search she is pursued by the evil one's soldiers which makes it difficult to collect more pieces of egg than the Demon King. If you manage to solve the game, though, you can up the difficulty level on the title screen and try again.



Gertie Goose is a very simple game indeed in both its looks and gameplay. The graphics are pretty awful with a terrible colour scheme that really wrenches the eyeballs. The backgrounds are extremely basic and the main character is flickery and keeps changing colour (rather like attributes on the Spectrum). The sound is awful too, mostly consisting of parps and poops. This type of game looks very dated — like the sort that you'd have bought in early 1983 and felt disappointed with even then. There's no way that it should sell at £7.95 — £1.99 would still be too expensive . . .



Have the Reelax people come through a time warp from the past? We've had three games to look at, and they all bear the hallmarks of extreme age, in ideas, execution, sound and appearance. It seems odd that anyone should want to program them, let alone market them. This is a shame since it's always much nicer to welcome new software names than to have to pan them. Gertie Goose has better graphics than One Bite Too Deep, *but that's not saying much, the game, too, is marginally beter.*

ONE BITE TOO DEEP

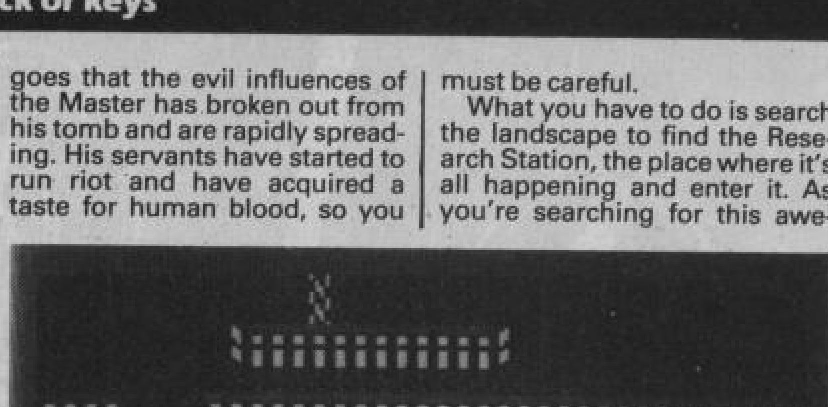
Reelax, £7.95 cass, Joystick or keys

One Bite too Deep is a multi-directional scrolling arcade adventure which is viewed rather like *Sabre Wulf*. You take the role of Oscar, a brave and fearless adventurer who has been given special powers to allow him to defeat the Master. The story goes that the evil influences of the Master has broken out from his tomb and are rapidly spreading. His servants have started to run riot and have acquired a taste for human blood, so you must be careful.

What you have to do is search the landscape to find the Research Station, the place where it's all happening and enter it. As you're searching for this awesome place the servants of that evil Master are searching for you . . . and they tend to find you with ease. These horrendous and frighteningly horrible servants come in the form of giant vampire bats and huge floating green skulls.

If they touch you then they start sucking the blood from your body. Your blood is shown on-screen as a bar which diminishes as the blood is sucked out, needless to say that if your blood bar reaches zero you're out of gas.

You're not totally defenceless and carry a knife which is activated by pressing the fire button. If you hit one of the servants it



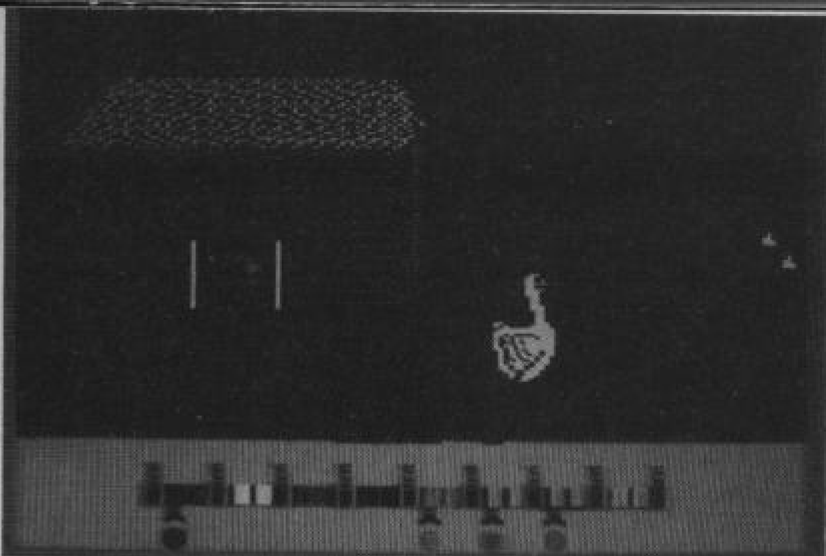
Oscar is looking for the Research Station where it's all happening.



The colours used in this program have got to be amongst the most technically vile you can possibly conjure up on the 64 - they're really eyeball wrenchingly awful. The scenery looks very amateurish and some of the buildings look like they've been drawn up by a five year old. The scrolling is pretty blocky, and the animation of the characters is poor. The gameplay is very easy indeed, even on the most difficult level. A hardened gamester should be able to solve the game within a few goes! This game would just about have passed as an average game two years ago, but now, even with its £7.95 price tag, it's just not good enough.



I just can't believe Reelax have got the nerve to release a game as bad as One Bite Too Deep. *I would have been disappointed if I had bought this game a couple of years ago at a considerably cheaper price, but now at eight quid! Sound is virtually non-existent and the graphics are obscene — the sprites and backgrounds made me cringe and I have never seen such appalling use of colour in a computer game before.* One Bite Too Deep *plays just as bad as it looks and sounds, and has to rate as one of, if not the worst piece of software yet seen on the 64.*



The handsome shape of Gertie Goose is seen outside a log cabin (?)



When told that Gertie Goose *is to retail for £7.95 I honestly thought it was a joke. Most companies' budget ranges do not deserve this as one of their titles. Even in the dawn of 64 software development titles of a standard like this where only produced by the true pioneers of bad taste. The graphics are awful, all the colours that don't hit it off in combination have all been employed to create a pizza-like effect. To add to the nausea-inducing colour scheme, all the sprites epiletically canter around the screen. Reelax should sit back, look at their product and do something else. I'm afraid that Gertie Goose has managed to slip totally below my comtempt. To quote a man much admired, 'Reelax, don't do it.'*

Presentation 47%
Useful 'help' screen and level select.

Graphics 16%
Very basic graphics and an 'orrible colour scheme.

Sound 4%
Eh?

Hookability 19%
The game is very simple . . .

Lastability 9%
. . . and consequently it palls swiftly.

Value For Money 12%
Much too dear for such an outdated game.

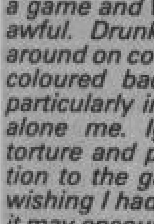
Overall 14%
May appeal to the very young, but only **may**.

flies away for a short period of time to recover. You also have a limited shield which gives you immunity from the blood sucking powers of the servants — this works in the same way as the blood bar and diminishes every time you use it.

If you manage to find the Research Station and successfully enter it, then you can begin your search for the five objects which, if collected, allow you to defeat the Master. There are 36 rooms inside the Research Station and the objects are hidden randomly within its walls. To pick up an object simply run over it.

Once you've got all five objects then you can complete your objective by finding the Master's tomb and bricking him in.

If you manage to solve the game then you can always try to do it again on one of the harder levels by changing the difficulty option on the title screen.



Of the three products to from Reelax to enter the office this month One Bite Too Deep *is by no means the worst of the bunch but that is recommendation in itself. As with their other productions, Reelax's Bite is of unbelievably awful quality. The graphics usually create the first impression of a game and* Bite too Deep's *are awful. Drunken bytes swilling around on confused and ghastly coloured backgrounds do not particularly impress anyone, let alone me. Ignoring the optic torture and paying more attention to the gameplay I was left wishing I hadn't. Don't buy this, it may encourage other releases of this sort.*

Presentation 47%
Nice help screen and level select but nothing else.

Graphics 13%
Revolting colours and very basic graphics.

Sound 4%
Notta lot.

Hookability 16%
Initial interest.

Lastability 7%
But the game is terribly easy and lacks action.

Value For Money 6%
This game definitely doesn't warrant its price tag.

Overall 9%
It's a shame to see software as bad as this being released today.

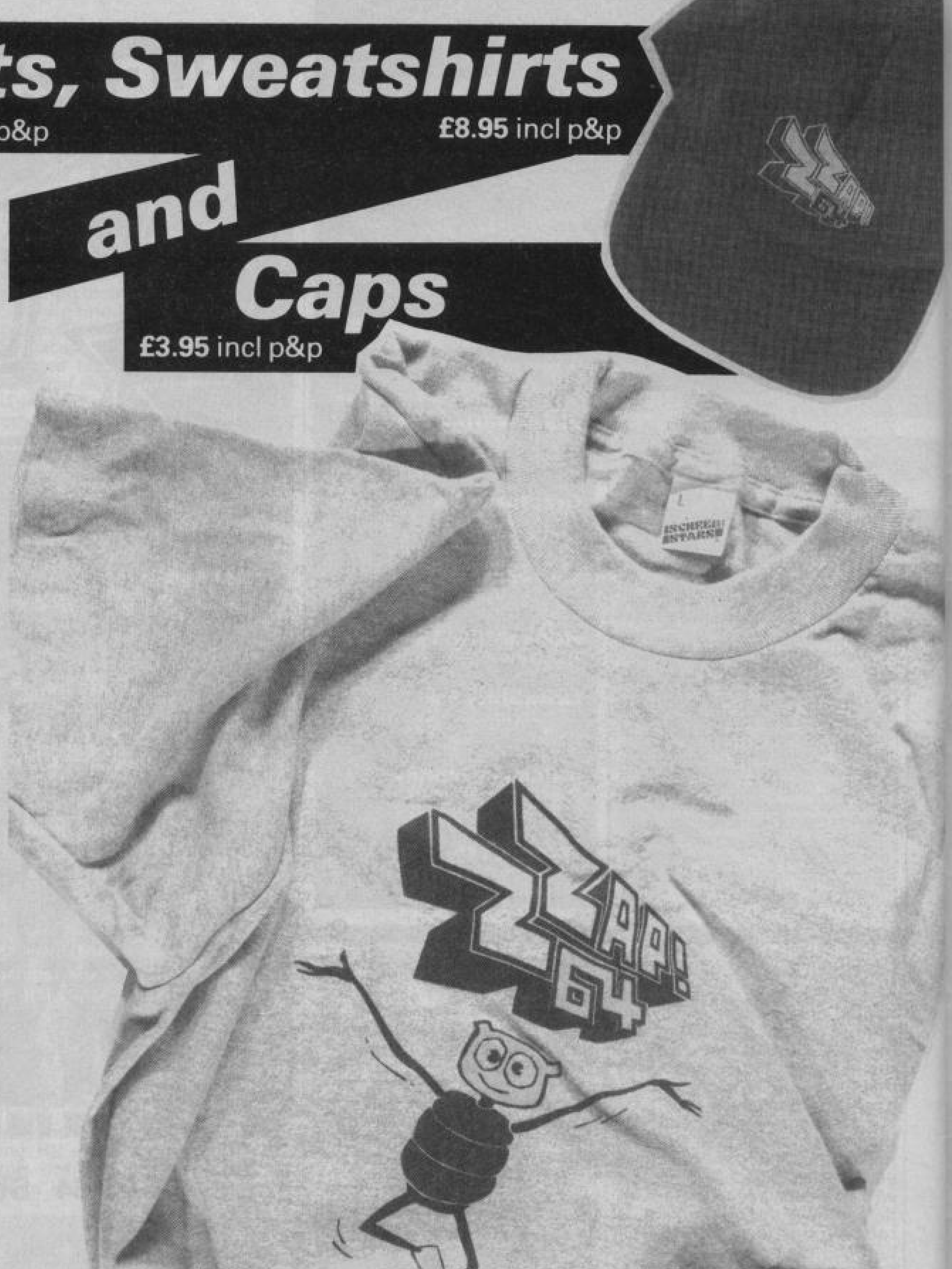


T-shirts, Sweatshirts and Caps

£4.50 incl p&p

£8.95 incl p&p

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It just isn't possible to be correctly dressed unless you're Zzapped up properly. How can you haute couture or strut your stuff without wearing ZZAP!'s height of fashion clothing lines? No, there's simply no way out of being IN, and if you're in, then you'll never want to be out of your ZZAP! shirts and cap. Anyway, you get the idea, so onto the real business in hand . . .

Slinky **T-shirts** in high quality 100% American cotton with double stitching on neck and shoulder seams for lasting wear (sequins are an optional extra you'll just have to stitch on yourself). Adorned with the ZZAP! logo and your favourite hero, Rockford (well, if you hate him, you can always hang the shirt up and throw darts at it), the T-shirts come in three sizes, in pale grey. How can you resist . . . ?

For extra protection against the British weather and various laser blasts, how about a ZZAP! **Sweatshirt**. These are long-sleeved, heavy quality and fleecy lined with double stitching on neck and shoulder seams. Colourfast, machine washable pale grey and hugely improved by the ZZAP! logo and (guess who?) the sweatshirts also come in three sizes.

Having got that alien-terrorising torso safely covered up, have you considered the danger from cosmic rays constantly pressing down on your head? You have? Then it's time to do something about it by getting a **ZZAP! Cap**. It probably won't do much for the cosmic rays, but it will tell everyone you're a conceited snappy dresser and make them think you get great scores on Dropzone. These cotton wonders have a stiffening of foam, a reinforced peak and a snap fastener at the back to adjust for big heads. One size fits all (except for 2 million plus scorers on Dropzone) and they come in dark blue with a white ZZAP! logo.

Haut Couture at the flick of your pen wrist!

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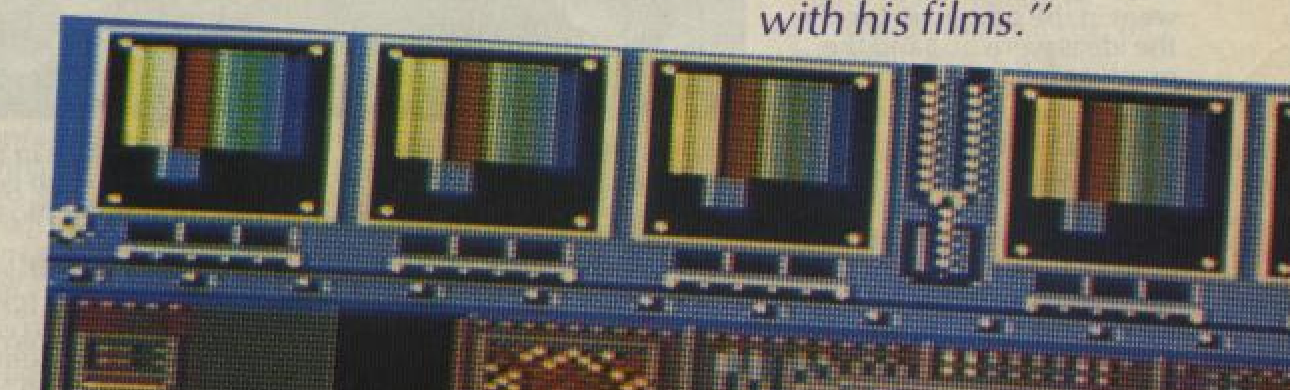
THE LUCASFILM INTERVIEW

George Lucas was one among the generation of new Hollywood film directors who emerged during the 70s to regenerate the cinema. Lucas made a science fiction film called **THX 1138**, *hardly anyone saw it. He followed it up with* **AMERICAN GRAFFITI**, *it fared well and people reckoned a new talent had emerged. But with the third film,* **STAR WARS**, *George Lucas became a giant, and together with his friend Steven Spielberg, revolutionised the fading fortunes of modern cinema. Since then, he has gone on to produce films, create Industrial Light and Magic, a special effects company centred around the use of computers and now his company,* **LUCASFILM** *has inevitably turned its attention to electronic entertainment in the form of computer games. Lucas was able to build on the strength of his film computer division, the men responsible for the fantastic effects in films like* **RETURN OF THE JEDI** *and* **STAR TREK**, *to produce games that would be new and different, sure to change the nature of computer games.*

To date **LUCASFILM** *has produced only four games, all of them have been innovative and here in Britain they have been hailed as the best of new American software. Thanks to the good agency of* **ACTIVISION** *who market the games in Britain, we were able to set up an hour and a half telephone link to Lucasfilm's headquarters in Marin County near Los Angeles. The resulting material is too long for one issue, so we're breaking it up into two parts with the second half next month. For this ZZAP! exclusive,* **GARY PENN** *was on the line to ask the questions.*

THE LUCASFILM INTERVIEWS: PART I — DAVID FOX (PROJECT LEADER FOR *RESCUE ON FRACTALUS*)

"We're all very much impressed with the type of work that George Lucas did with his films."



First of the Lucasfilm team to speak to Gary Penn was David Fox, Project Leader for **Rescue on Fractalus**. Gary began the session by asking David whether he was actually responsible for the fractal routines used in the game. 'No I didn't do the fractals — it was Loren Carpenter. I was the project leader for the game. We had three people on the project — myself and Charlie Kellner.' David went on to elaborate, 'In addition to the sound he did the flight dynamics, a lot of the animation routines — things like that. Loren Carpenter was responsible for the fractal routines — he's not here right now.'

When asked by Gary about how many people worked on a game, Dave replied, 'It varies. In the case of **Ballblazer** it was mostly 95% — 90% Dave (Levine's) work. Peter Langston did the intelligence routines for the practice droids and some of the music — most of the music. And at the other extreme, with say **Koronis**, we had three people working on it — **Rescue** had three people — I guess I'd say between one and three people working on a game. Then on top of that we also have artists who did the animation artwork.'

GETTING A FILM-LIKE FEEL

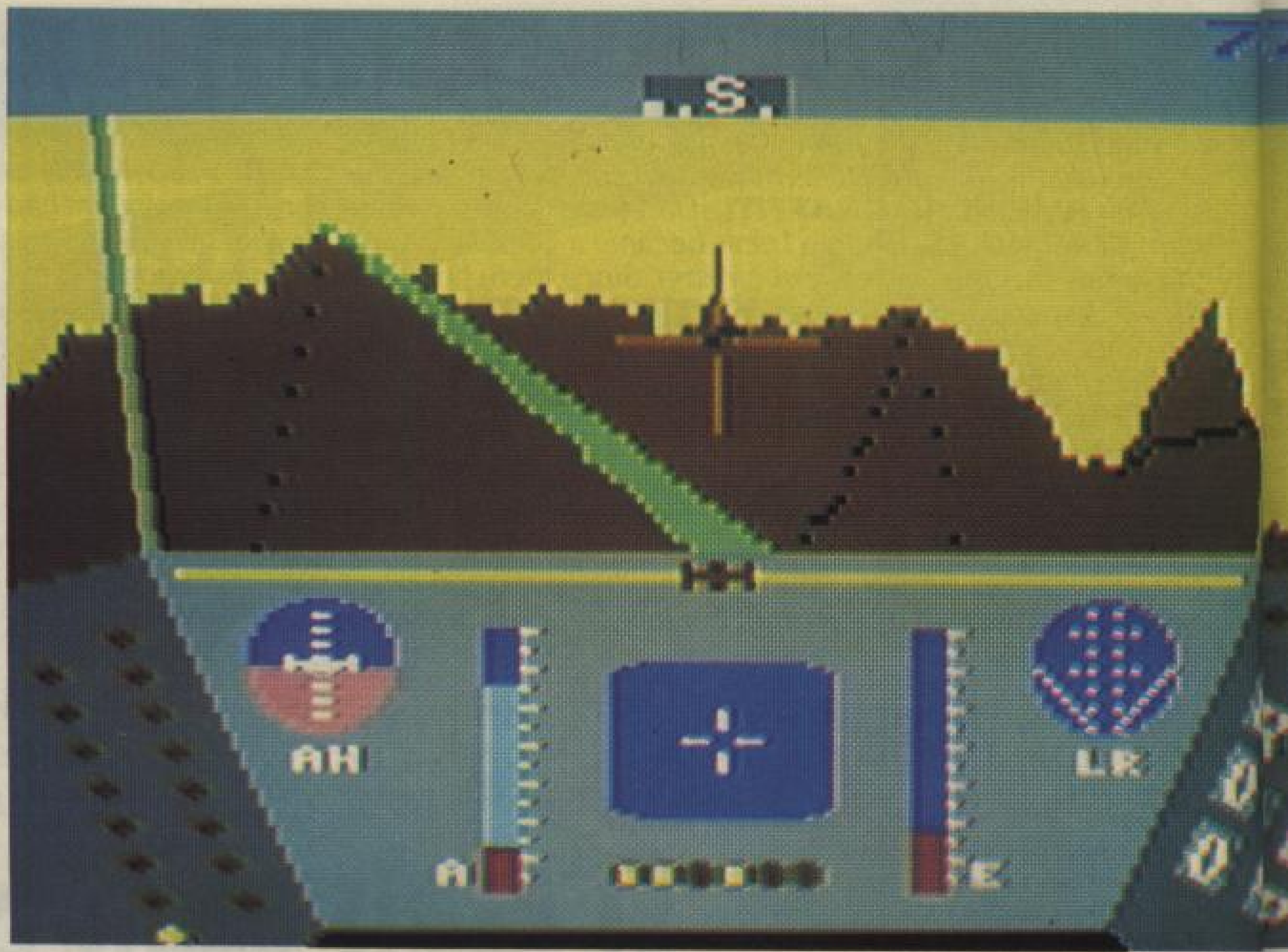
So how did the team get involved with Lucasfilm? 'It was about three and a half years ago and George Lucas said that we should be working in active entertainment. So to the computer division we brought on a man called Peter Langston, who also had an agreement with Atari to do development work. That continued for the first two games, but unfortunately just before the first two games were ever released, Atari changed hands and we ended up going entirely different ways.'

Gary asked David why, despite the fact that none of the game were based on George Lucas's films, they all seemed to possess a film like quality. Where then did the ideas actually come from?

'I'd say that the people that came here, or the reasons we ended up here, are because we're all very much impressed with the type of work that George Lucas did with his films and we appreciate film type experiences, so we did the games in a conscious effort to create that feeling and bring it over into the games. The

"We really wanted to create an experience of exploring a new universe."

games themselves — each of them came about in different ways. Like in the case of **Rescue** it started out with me sharing an office with Loren Carpenter, and him being an expert with fractals — well, we were wondering what would happen if we could somehow incorporate that on a small computer. And then the game scenario came out of that, and went in that direction. So in that case we came up with the graphics idea first — the game came out of the graphics routine. The other two games, **Koronis** and **Eidolon**, just went in the other direction — the ideas were first and the graphics followed.'



TRENDS AND TENDENCIES

When David mentioned that each game took about a year to design, Gary enquired as to how much of that time a game would spend in development or whether it was a case of development and programming being simultaneous. 'The initial part is the concept, generally, and then — that's how we do it now — it's purely concept first and then development afterward. There's development all the way though the whole phase, although we usually have a pretty good idea of where we're going.'

One thing the Lucasfilm team is not famous for of course, is having a prolific output. Four games in three years is a figure that might have some software houses desperate to release whatever they could as soon as possible. Lucasfilm however, are evidently more patient in this respect. 'Well, we're continuing with other projects, but I really can't go into them specifically — we're continuing to do some work on home computer games and we're looking into some other areas.' And what of the future? The American market seems to thrive on simulation and strategy games. 'Right. That's — I think that's probably going to continue. People seem to be looking for deeper and deeper games because they're not interested with video games any more. They don't seem to carry, so they want something which they can really spend lots of time in and explore the play areas of the game, so they need to be more and more complex, deeper and richer.'

David made a reassuring statement after Gary had expressed his surprise at some of the poor reviews **Ballblazer** received in the States. 'I've seen both good and bad reviews for most of our games, actually. **Ballblazer** — there have been some excellent reviews too. It's seems like it's really a matter of taste. Like some people we've talked to, they're convinced that one game or another game are fantastic games, and in some ways I think that's great — it means we aren't just appealing to the exact same market with all our games.'

With that one neatly dealt with, the inevtiable question arrived. Did George Lucas contribute in any way? 'In some ways — yes. It's his company and he's essentially the senior designer and developer of any project that happens here. He has been in from time to time to give us support on the projects we





do.' Apparently, George also contributes game ideas and although the team aren't working on an adaptation of any of his films at the moment, no one seemed too certain about what might happen in the future.

Ever the patriot, Mr Penn went on to ask David if he had seen any British software and how he thought it compared, only to be answered, 'I have not seen very much, no. So I can't really say how it does compare — Noah might be able to answer that question, because of all of us, he's the one who plays games a lot.'

There's no doubt that Lucasfilm take their aims very seriously when creating a new game themselves, however. 'I would say when we're designing a game, the aim is to create some sort of an experience — in most of our cases it's trying to have something happen that we want to . . . we really want to get someone feeling like they're in a new universe. We really wanted to create an experience of exploring a new universe.

'It's the sort of thing that happens in a George Lucas film. It's like you've been transported to somewhere else. Most of us like that feeling and we wanted to be able to transport the person to another universe too, through a game that's really different. I think it's very exciting to do that. I wish we had wide screen and stereo sound and things like that, to make the experience even stronger. But we're doing the best that we can within the limitations of the machines.'



FITTING IT ALL IN

On the subject of machines, Lucasfilm use a 68000 based, semi-micro development system to design their games. It runs the Unix operating system and an assembler. From there, they download the code to the Commodore and Atari machines. Unfortunately, they feel the pinch of the limited memory on these eight bit micros. When it comes to the crunch, David is certain about which gets the best results from the treatment. 'I think our stuff looks the best on the Atari, but they're fairly close on the Commodore, although the graphics are certainly slower. We've been able to come across on both machines. There are some things you can do on the Atari that you just can't match, like the shading — if you take a look at **Koronis Rift** on the Atari.

'But then, unlike **Fractalus**, **Koronis Rift** didn't appear to be a straight conversion. It looked as if both versions were written specifically for each machine. David adds, 'Yes, with **Rift** the Commodore version and the Atari version were both developed in parallel and we tried to make each version look the best we could within each machine's capabilities.'

While they were on the subject of different machines' capabilities, Gary took the opportunity to ask about Lucasfilm's plans for software on the new mega-machines, Commodore's Amiga and the Atari ST. 'Well, we're watching the market with the new computers. We have an Amiga; we've played with it a bit and with the direction the computers are going in, more speed and so on, the better we can make our games look and what we can do with them.

'In terms of graphics and sound — I think that what we've done can be refined a bit more more, but I don't think we can make a huge leap on that. We're approaching the limits of what can be done (on the eight bit computers), but doing what we're doing with say fractal based landscapes, we're really limited by the computer's graphics capabilities and also the speed of the processor. I'm not sure whether we have anything in the future that we'll doing with fractals.

THE LUCASFILM INTERVIEWS: PART II — CHARLIE KELLNER (PROJECT LEADER FOR *THE EIDOLON*)

The Eidolon is arguably Lucasfilm's most innovative and thought provoking game to date. And yet, as Gary discovered, the original the game concept came from a relatively simple background as Charlie Kellner explains, 'Well, actually, that's an excellent question. I'm really not sure where the inspiration actually came from. In general, I'm a collector of dragons and I have been interested in them for a long time. And so has Gary Witnik — the fellow who did the artwork on it, and together we wanted to do a game with dragons in it.'

"I'm a collector of dragons and I have been interested in them for a long time."

One of the game's strongest features is its incredible animation sequences. So how were they achieved? 'Thank you for the compliment,' says Charlie, 'but the animation did not turn out as spectacular as we'd hoped. We were hoping to be able animate a large number of creatures, most of them at the same time, but it turned out to be beyond the limits of the machines. Actually, the cell animation that we're doing is very similar to cartoon style animation. Each creature that you're looking at on the screen is composed of up to six independent moving parts.'

FRACTAL GRAPHICS

Most of the Lucasfilm titles, with the exception of **Ballblazer** take advantage of fractal based graphics. Gary assumed this to be the case with **Eidolon**. 'Oh yes, the corridors are fractal generated. It's an adaptation of the original fractal generator that produced for **Rescue**. The fractal backgrounds of the caves were produced using the same type of fractal technique that Loren Carpenter produced for **Rescue**, but the application of it was quite different. We tried to produce a feeling of enclosed space rather than an open plain with mountains. It turns out there are major differences in the routines which drive the fractal generator but the fractal generator itself is exactly the same. It turned out to be more adaptable than we thought — I think there's a lot of flexibility for the future too.'

For someone who developed such an original game, Charlie Kellner has some interesting views on the future of the market — specifically the next year or so. 'Well, I think in general we'll be moving away from the concept of games, but we're trying to adapt games into more interactive technology. We're trying to produce an experience that's like being part of film, rather than just being part of a game. But we want to maintain the game aspect of — the play aspect of a game. I think the thing that we're trying to do in the future can best be described as play rather than games. We want to produce a development, perhaps a toy box for people to play with and let them invent their own games.'

Charlie confirmed David Fox's earlier statement that the game had taken at least a year to create. While he enjoyed working on it, there were, he admits, complications. 'Well, actually we did have to modify the design. We started out with something completely different, that was difficult to even recognise as the same game. And really, by just changing a small portion of it, changing the theme of the game we were able to maintain 90% of what we wanted to do originally. And came up with a completely new games concept.'



THE LUCASFILM INTERVIEWS: PART THREE — NOAH FALSTEIN (PROJECT LEADER FOR *KORONIS RIFT*)

At this point, Noah Falstein came on the line. The game of futuristic Techno-scavenging looks set to become a classic along with the other Lucasfilm epics. Did being the project leader on **Koronis Rift** mean it was his brainchild also? 'Yes, it was my idea. I wanted to do something. We had just about finished **Rescue** and **Ballblazer** at that time and I wanted to do something that improved on what we'd done — in particular with **Rescue**, in that I thought the fractals were a very good piece of software and that it would be nice to design a game that used them a little bit more directly.

'We had this way of making reproducable landscapes that were full 3D, and in **Rescue** you don't really care about the fact that they're real landscapes because it's just an obstacle. So I figured that a game that put you right in the middle of it, so that you actually have to find your way around the mountains, and know where they were and find out where things were behind them. It would certainly emphasise what we were doing. Also, I spent some time thinking about what makes computer games fun, and tried to take some of the basic principles of exploring, hunting, using different kinds controls, seeing what they do — apply that to a game design and come up with something where a game was involved in figuring out what the various kinds of items and gadgets, and things that you find, will do. So basically what I did was come up with something where it's a game of exploration and the basic format is an action game, but you use what you do in the action game to work out fairly complex strategies.'

"We're trying to adapt games into more interactive technology. We're trying to produce an experience that's like being part of film."



BEING IN THE SAME UNIVERSE

Koronis has been compared to **Fractalus** — the two are at least superficially similar in that both involve exploration and searching an alien world. So does Noah see **Koronis Rift** as a follow up to **Fractalus**? 'Well, early on we figured that we could make it that way or not as we chose, but it really doesn't have to be in the same universe, but on the omes and a lot of ideas we'd kicked around and then built up something out of what we had left. I know that sounds rather vague, but it was really the creative process.' As to whether or not the final version was worth it, Noah continues, 'I'm not disappointed, but it's not what I had really hoped at the beginning. I think with any game you end up with less than you would have liked, because of the limitations; I guess primarily the amount of time you've got to do it and also the computers that you're putting it on and their own limitations, always conspire to make the game less perfect than the vision. But I think that we achieved a good part of it with **Koronis**. In particular I think that **Koronis** would have been improved if we had been able to add a little bit more tension and action to it.

'I'm very satisfied with the way the strategy works out and the kinds of planning that you have to do to win. And the fact that if you work out the strategies correctly and learn the paths and find the best modules, you can win the game without having to be very dextrous at all. Knowing the best path through and some of the best ways of getting around on the planet, I can get through to the end of the game and from start to finish, take about 45 minutes and never really be in any particular danger of getting blown up. And yet if you are starting from scratch, then it can take weeks of playing around before you get to the point where you are finally up to the twentieth level and have a shot at winning the game.'

PLAYING OTHER GAMES

Gary asked whether Noah had a favourite game and he admitted that having designed **Koronis Rift**, it has to be the closest to his heart. As to whether he plays other games, 'Oh yes, I'm more of a game player than most of the others in the group — I spend most of my lunch hours and a lot of evenings keeping up with what's out. I've got a little library of computer games at home as well.' Out of these he has one current favourite, 'Well, I'm really fond of strategy games, in general, and currently I've been playing **Ultima 4**, which has just come out and I've been enjoying that quite a bit. I haven't played the earlier **Ultima**'s, but this one is quite good and it's amazingly deep — I've been spending about a month now, playing it fairly frequently and I'm just, I don't know, maybe a quarter of the way through, I think.'

As with David Fox, Gary couldn't resist asking Noah what British Software he had encountered. 'Not too much,' was the reply. 'We do get a few titles that have filtered out, but for the most part I think it tends to go in the other direction.' What about his opinions of the British software he had seen? 'It's hard for me to remember now what I've seen that was British as opposed to just the games I've played in general. But the impression I get is that because of the way that the industry has evolved, a lot of the software that's popular in Europe in general, is the kind of stuff that was popular in the US a year or two ago, and there is a sort of a lag in that direction. Also because of things like the fact that there are fewer computers with disk drives in Britain and Europe, that some of the nature of games — things like **Ultima** or **Koronis** or **Eidolon** are more complex games and use lots of disk access. We did a cassette version of **Koronis** for example, but it really is fairly. . .' Clumsy? 'Well, I think it's probably — cassette owners will not find it too bad, but if you've gotten used to playing the disk version then it certainly takes longer than you want.'

NEXT MONTH Gary continues talking to Noah Falstein and then takes up with Dave Levine, the Project Leader for *Ballblazer* **who talks about providing the player with an alternative reality.**


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SUPER XX BOWL

Greetings! I hope you all had a very enjoyable Christmas period and are all settling back into your menial and boring routines of work and school without complaint.

Controller of the amoeboid life at ZZAP!, Roger 'electro prod' Kean, has asked me to explain the reason why there is no Challenge again this month. Due to the total uselessness and primitive nature of human technology ZZAP! magazine has to be written a month in advance of its publication date since it takes that amount of time to go through the antiquated production routines ('layout', 'printers' and 'distributors' are the terms used) and reach the shops.

Today is the 6th December 1985 and the ZZAP! team are too busy trying to finish the February edition to be able to play a Challenge. I'd like to disqualify them for default, but no satisfaction would be gained from such a Rignallese act. Next month there will be no excuse and the Challenge will go ahead . . .

It's pathetic really, why you humans can't use computers to put together your primitive scribblings instead of having to make marks on processed pieces of wood — I just don't know . . .

A certain **Julian S Smith** from Sheffield owes me an explanation. On glancing through my highscore entries I've intercepted his 8,175 score on *Monty on the Run*, and he claims to have only got to the sewer. I've already had scores from players who have *completed* the game and apparently a 7,000 score is the absolute maximum . . . I'm awaiting a reply, **JSS**.

I have received a query from **Jason Woods** of Manchester asking whether I accept scores on Atari games. The answer is YES, the Penn and Rignall have been uploading some of their Atari highscores to me and they have been accordingly marked in the tables.

I'm awaiting scores on the three new Lucasfilm games. The vile two have set the standards, it's now up to you to make sure you beat their scores. Other games to practise at are *Revs*, a simulation of your primitive form of motor transport and *Bounder*, both very good games indeed.

I expect to receive scores on those next month . . . keep playing until I return next month, my numerous and worthy fans.

1985 (Mastertronic)
22,982 Neil Rolls, Wethersfield, Essex
20,579 Jason Pulfer, Bury St Eds, Suffolk
19,250 Stephen Sherlock, Wirral, Merseyside

ACE (Cascade)
9,950 L/CPL John Paget, Lad Reme BFPO 41
1,820 David Charles, Leicester

ACTION BIKER/CLUMSY COLIN (Mastertronic)
268,452 Adrian Webberley, Crowborugh, E Sussex
267,139 Colin Box, Brampton, Cumbria
266,133 C Roberts, Midlesbro', Cleveland

BATALYX (Ariolasoft)
82,483,150 Ansel Lawrence, Port Talbot, West Glam
6,365,420 Dan Williams, London
5,630,800 Julian Rignall, ZZAP!



THE SCORELORD SPEAKETH

BOUNDER (Gremlin Graphics)
233,483 Gary Penn, ZZAP!
142,803 Julian Rignall, ZZAP!

BLUE MAX (US (Gold)
33,820 Stephen Roberts, Alton, Hants
33,730 Martin Beaver, Swindon, Wilts
27,080 Mike Woodman, Llansamlet, Swansea

BEACH HEAD (US Gold)
838,200 Michael Chappell, Kent
836,200 Steven Jones, Formby
808,000 Peter Mason, Inverness

BLADE RUNNER (CRL)
4,720 Gary Liddon, ZZAP!

BEACH HEAD II (US Gold)
1,872,300 Robert Henwood, Bridgewater, Somerset
1,833,010 John Yates, Buxton, Derbyshire
1,477,500 Richard Cozens, Boston, Lincs

BOUNTY BOB (US Gold)
8,585,800 Kristin Keegan, Kilmarnoch, Ayrshire
1,089,010 Sheriff Salama
414,300 Alan Riddiough, Saltburn, Cleveland

BALLBLAZER (Activision)
Shut out level 7 droid (Atari version) JR, ZZAP!

BLACKWYCHE (Ultimate)
Finished 0.25 Colin May, Hollesley, Suffolk
Finished 0.35 C J Pether, Axbridge, Somerset
Finished 0.50 Martin Royle, Liverpool

CAD CAM WARRIOR (Taskset)
121,053 Marc Childerhouse, Ashmanhaugh, Norwich
17,999 Stuart Hine, Tylers Green, Bucks
11,018 Richard Chalu, Norwich, Norfolk

CRAZY COMETS (Martech)
74,230 M O'Reilly, Rishton, Lancs
48,330 Neill Cain, Stanford-le-Hope, Essex
35,425 Jason Roberts, Crosby, Liverpool

COMMANDO (Elite)
4,856,200 Jimmy Thomas, Leicester.
3,637,800 David Lovatt, Stoke-on-Trent, Staffs
3,219,400 Richard Crossgrove, Arnold, Notts

CONFUZION (Incentive)
49,325 David Farrow, Hessle, N Humbs
44,700 Andrew Macdonald, Ware, Herts
31,145 Colin Box, Brampton, Cumbria

CAULDRON (Palace)
1,113,475 Simon Anforth, London
160,000 Darren Smith, Suffolk
31,250 Gary Penn, ZZAP!

CHICKEN CHASE (Firebird)
3,691,180 Colin Box, Brampton, Cumbria
1,226,795 Karl Dent, Somercotes, Derby
973,425 D J Murray, Hoveringham, Notts

CYBOTRON (Anirog)
3,652,500 Richard Barker, Leeds
1,250,000 Stephen Blidgeon, Manchester
436,200 James Thomas, Fishguard, Dyfed

DEFENDER (Atarisoft)
3,115,350 Ian Carrel, Langstone Hants
3,005,675 Gareth Baron, Tyne and Wear
3,000,150 Julian Rignall, ZZAP!

DIG DUG (US Gold)
999,400 Sherif Salama, Cairo, Egypt
913,240 S Brewster, Middleton, Manchester
879,500 Julian Rignall, ZZAP!

DAVID'S MIDNIGHT MAGIC (Ariolasoft)
1,342,310 M Watkins, Newport, Gwent
1,222,210 Malcolm Stretton, Berkhamstead, Herts
598,530 Gary Penn, ZZAP!

DROPZONE (UK Gold)
3,246,980 M Orwell, Bognor Regis, W Sussex
2,028,780 Peter Mcarthy, Weston-S-Mare, Avon
1,859,870 James Thomas, Leicester

EVIL DEAD (Palace Video)
953,200 S Jackson, Northwich, Cheshire

ENTOMBED (Ultimate)
Fin. 0.36 Mark Wilson, Durham
Fin. 0.38 Gary Penn, ZZAP!
Fin. 0.40 Julian Rignall, ZZAP!

ENCOUNTER (Novagen)
643,000 Vinay Narayan, London E7
632,000 Julian Venus, Winchester
608,300 Neil Karamat, Halifax, W Yorks

FRANKIE GOES TO HOLLYWOOD (Ocean)
87,000 Gary Sampson, Stratford, London
87,000 Darren Mudd, Middlesbro', Cleveland
87,000 Liam Jeffries, Penymynydd, Clwyd

FINDERS KEEPERS (Mastertronic
£4,021.97 Mark Leitch, Norwich, Norfolk
£3,188.55 Keith Roach, Sutton Coldfield, W Midlands
£3,101.74 Jason Pulfer, Bury St Eds, Suffolk

FIGHTING WARRIOR (Melbourne House)
4,235 Jason Roberts, Crosby, Liverpool

GUARDIAN (Alligata)
1,020,950 Julian Rignall, ZZAP!
755,250 Stephen Meddins, Lichfield, Staffs
592,600 Andy Moss, Coventry

GHOSTBUSTERS (Activision)
$53,500 Rachel Watson, Aberystwyth, Dyfed
$52,000 Craig Dibble, Droitwich
$45,000 Warren Minton, Luton, Herts

GRIBBLY'S DAY OUT (Hewson Consultants)
56,826 Bradley Cole, Bristol
17,560 Ieoan Edwards, Ramgate, Kent
16,334 Keith Roach, Sutton Coldfield, W Midlands

HYPERSPORTS (Imagine)
186,411 Arron Dore, Brixham, Devon
175,512 Norman Stevens, Stratford-On-Avon, Warks
153,938 Julian Rignall, ZZAP!

JUMPMAN (Epyx)
156,300 Paul Campbell, N Ireland
104,550 I Final, Leighton Buzzard, Beds

KONG STRIKES BACK (Ocean)
2,421,700 Steven Marr, Dundee, Scotland
2,071,210 Drew Roger, Dunbartonshire, Scotland
2,030,795 Jonathan Smith, Newport, Gwent

KORONIS RIFT (Activision)
5,620 (Atari Version) Julian Rignall, ZZAP!

LODE RUNNER (Ariolasoft)
1,326,425 Tony Smith, Elizabeth Vale, S Australia

MR DO (US Gold)
7,566,250 Chris Jones, Exeter, Devon
7,038,050 Bradley Cole, Downend, Bristol
5,286,400 Arron Dore, Brixham, Devon

MONTY ON THE RUN (Gremlin Graphics)
7,000 Nigel froud, Farncombe, Surrey
3,550 Dan Williams, London

NIGHT MISSION PINBALL (Sub Logic)
38,234,230 M O'Reilly, Rishton, Lancs
10,783,460 Julian Rignall & Gary Penn, ZZAP!
3,586,560 Gary Penn, ZZAP!

OUTLAWS (Ultimate)
15,350 Julian Rignall, ZZAP!

PITFALL II (Activision)
199,000 Mark Hardy, Norwich, Norfolk
199,000 Mark Bishop, Hemel Hempstead, Herts

PASTFINDER (Activision)
380,190 Jonathan Bethell, Eaton Bishop, Herefordshire
366,740 Michael Cox, Glen Parva, Leicester
342,690 Paul Montague, Eaton Bishop, Herefordshire

POLE POSITION (US Gold)
134,650 Julian Rignall, ZZAP!
132,700 Nicholas Marshall, Tunbridge Wells, Kent
131,000 Robin Candy, CRASH

PARADROID (Hewson Consultants)
95,335 Robert Orchard, Essex
85,340 Andrew Braybrook (wot dunnit)
66,060 Martin Speight, Saltburn-by-Sea, Cleveland

QUO VADIS (The Edge)
6,558,750 Martin Speight, Saltburn-by-Sea, Cleveland
3,000,100 John Yates, Buxton, Derbyshire
2,970,400 D Davies, Altrincham, Trafford

ROLAND'S RAT RACE (Ocean)
137,710 Wayne Atkinson, Warley, W Mids
94,950 Beverley Turnbull, Colchester, Essex
47,400 Mark Taylor, Stanford-le-Hope, Essex

ROBIN OF THE WOOD (Odin)
84 Overall Gareth Trotter, Edgeware, Middlesex

ROCK 'N' BOLT (Activision)
$1,044,207.75 Gavin Berry, Nottingham
$340,189.40 Nicholas Birds, Buxton, Derbyshire
$136,905.25 Jaz/Gaz (relay), ZZAP!

RESCUE ON FRACTALUS (Activision)
302,780 Nick Marshall, Tunbridge Wells, Kent
296,488 T N Branston, Cropwell Butler, Notts
255,897 Matthew Clark, Sutton, Surrey

ROCKFORD'S RIOT (Monolith)
73,399 Craig Norris, Basingstoke, Hants
64,744 Martin Hewson, Witney, Oxon
62,439 Bradley Cole, Downend, Bristol

RASKEL (Budgie)
593,100 Neill Cain, Stanford-le-Hope, Essex
210,800 Julian Rignall, ZZAP!

RAID ON BUNGELING BAY (Ariolasoft)
167,450 Simon Perry, Woking, Surrey
146,200 Glenn Vyse, Irnham, Lincs
142,850 Stuart Brewster, Middleton, Manchester

RAMBO (Ocean)
363,900 Craig Sullivan, Bicester, Oxfordshire
348,800 Alan Mason, Sidcup, Kent
339,000 Stuart Parker, Harlow, Essex

SCARABAEUS (Ariolasoft)
67,000 Dean Ryall, Southampton
59,800 Julian Rignall, ZZAP!

STAR WARS (Parker Bros)
126 642,160 Richard Cosgrove, Nottingham
100 366,474 M Woolford, Yeadon, Leeds
50,074,963 Paul Baker, Swindon, Wilts

SUPER ZAXXON (US Gold)
59,000 M Stubbs, Cleveland
55,900 Julian Rignall, ZZAP!

SKYFOX (Ariolasoft)
660,500 Craig Saunders, Grays, Essex
230,800 M Smith, Cheltenham
132,600 Jim Thomas, Leicester

SABRE WULF (Firebird)
35,545 Mark Wheeler, Skegness, Lincs

SPELUNKER (Ariolasoft)
410,275 Jason Roberts, Crosby, Liverpool

SPACE PILOT II (Anirog)
78,400 Nicholas Marshall, Tunbridge Wells, Kent
42,100 Julian Rignall, ZZAP!

SUPER PIPELINE II (Taskset)
208,920 Paul Adams, Huntingdon, Cambs
178,400 Warren Craigie, Edinburgh
150,420 Gary Penn, ZZAP!

THING ON A SPRING (Gremlin Graphics)
31,796 Darren Broad, Bromley, Kent
28,102 Andy Williams, S Wirral, Cheshire
13,257 Andrew Grifo, Worsley, Manchester

THE EIDOLON (Activision)
24,953 (Atari Version) Gary Penn, ZZAP!

TOY BIZARRE (Activision)
603,760 J Mclean, Rhondda, Mid Glam
599,200 Philip Wilson, Belfast
206,100 Adam Long, Ilford, Essex

WIZARD'S LAIR (Bubble Bus)
188,665 Philip Alderson, Scarborough
166,985 Marc Hodge, Selby, N Yorks
98,540 Dan Williams, London

2WIZARD OF WAR (Commodore)
515,600 Jon Baker, Moreton Thame
400,100 David Scott, Walsall, W Midlands
356,200 Simon Hayland, Shepperton, Middlesex

WHO DARES WINS II (Alligata)
302,160 D Gauden, Bridgenorth, Shrops
122,410 Ross Cairns, Scone, Perthshire
101,160 Stuart Hine, Tylers Green, Bucks

WIZARDRY (The Edge)
12,800 Andrew Grifo, Walkdern, Worsley
7,100 Julian Rignall ZZAP!
5,200 Peter Conelly, Loanhead, Midlothian

Z (Rino)
45,700 Gary Penn, ZZAP!
42,500 Julian Rignall, ZZAP!

WINNERS WINNERS WINNERS WINNERS

December's issue of ZZAP! offered up three competitions and a ZZAP! Quiz, which proved extremely popular. The ROBCOM competition winners are not printed here because super-efficient Gary Liddon gave the details to Robcom so they could send the prizes out immediately — but he did so before this poor, downtrodden comps minion had a chance to see them! Try and get them to younext month — Liddon permitting.

CRAZY COMETS!

Martech's *Crazy Comets* competition was a wordsquare and received a huge mailbag for this jolly shoot em up with its Hubbard music score. 50 winners, each getting a copy of the game are . . .

Robert Askew, W SUSSEX, RH10 5HP; Biky Bahra, MIDDLESEX, TW3 2RB; B Barnes, SUFFOLK, IP30 9NX; PA Boggis, ESSEX, CO3 3DY; J Bosworth, LONDON, SE6 1UU; Martin Breen, SCOTLAND, FK10 2QU; D Buckley, BERKS, SL1 1NH; S Burns, Gt Wakering, ESSEX; Brian Calder, LANARKSHIRE, ML3 7PR; Paul Caul, MERSEYSIDE, L46 6BU; Wai Sui Chan, BELFAST, BT9 7FN; PA Corner, Chichester, W SUSSEX; S Dale, YORK, YO4 1ET; Paul Simon Davies, BERKS, SL6 3BA; Alex Ekonomou, LONDON N17; Gavin Lonsbrough, CLEVELAND, TS8 9HX; Darran Griffiths, MID GLAM, CF44 7BL; T Halstead, LANCS, FY5 2NE; Ryan Hemmings, HERTS, SG1 4DU; Lee Hickin, WARKS, B80 7PJ; S Hickson, YORKSHIRE, LS11 7DG; Jason Jones, SOLIHULL, B92 7AE; Captain Khalid, LONDON E13 0SN; SJ Knowles, Nr Huntingdon, CAMBS; Ngan Lam, Mid Glamorgan, S WALES; Steve Noel Li Yoo Foo, LONDON SE14 6QQ; D Lloyd, Tarporley, CHESHIRE; Phil Lovegrove, HANTS, PO4 8PX; C McAleer, GLASGOW, G73 3QY; G Millard, DERBYSHIRE, DE55 4LU; Arif Mohamed, Crawley, W SUSSEX; , Lee Morris, BIRMINGHAM, B72 1NP; Kevin Murphy, FIFE, KY1 1OX; David Pawson, KENT, DA1 3QD; PA Rhodes, DERBY, DE7 3PS; Duncan Roddis, S YORKSHIRE, S60 3SZ; Michael Shaw, W YORKSHIRE, WF17 &JL; Mark Simmons, CLEVELAND, TS3 8EG; Phillip Simms, DURHAM, DH1 2UJ; M Steele, LIVERPOOL, L8 4UT; D Stephens, BERKS, RG4 7NT; Darren Stokes, LEICESTERSHIRE, LE9 8HJ; RM Thomas, SUFFOLK, CB8 7RX; Terry Townshend, NORFOLK, NR29 4AP; Randeep Virdi, LONDON, SW16 4QH; Andrew Webb, SCOTLAND,AB1 6YE; Lucas Whittaker, DYFED, SA44 6LW; J Wiggell, HANTS, SP9 7SP; David Williams, MID GLAMORGAN, CF38 1TB; David Wroe, W YORKSHIRE, HD7 3HG.

TOPPER THE COPPER

Spotting the differences in English Software's *Topper The Copper* comptetition earned 50 lucky winners a copy of the game, and they were . . .

Darren Aspinall, YORKSHIRE, DN6 8RZ; Richard Ball, HERTS, EN11 9PY; Stuart Barker, SHEFFIELD, S8 8SP; Nils Blum, ESSEX, CH13 2NE; Mark Brewer, SURREY, KT9 1JP; David Buckley, BERKS, SL1 1NH; S Bunting, DERBY, DE4 1BH; M Burgess, LANCS, OL12 8BH; Andy Cobain, HERTS, SG1 2NJ; Paul W Cook, CO DURHAM, DL14 6XA; Philip Crocker, DERBY, DE7 1RH; Sean Curry, LONDON, N4 4EL; R Cutmore, Colchester, ESSEX; Christopher Davis, Co DURHAM, DL14 8JZ; Stephen Dunne, BLACKPOOL, FY1 4QD; David Duxbury, CUMBRIA, LA14 5HH; Richard Fisher, DERBY, DE3 4FL; S Frost, LINCOLNSHIRE, LN6 7ES; Andrew Huntley, CO DURHAM, DH8 0PP; Ian James, SOUTH WALES, SA13 1BR; Phil Jones, LEEDS, LS26 0EJ; B Jones, DERBY, DE11 9LS; DR Kelham, DORSET, BN3 1AL; Jason Kennedy, MERSEYSIDE, L32 9QT; Rober Kingham, LONDON, E17 9EL; Garrard Kitchen, CLWYD, CH5 4LW; Finlay MacKenzie, SCOTLAND, PA86 0TR; CPL. J McEwan, DC SQN RE, BFPO 102; Craig Moore, LANCS, BB9 6EZ; Kevin Murphy, FIFE, KY1 1PX; Stuart Oliver, W MIDS, DY3 3LF; Kevin R Opala, NOTTINGHAM, NG4 3PD; P P, 560 Tyburn Rd, BIRMINGHAM, B24 9RU; Rajesh Patel, LONDON, E12 6PQ; Mark Patrick, SCOTLAND, EH19 2BA; Ricky Pattison, NOTTS, DN22 6ND; Stuart Pinson, STAFFORDSHIRE, B78 3SS; Charles Round, WOLVERHAMPTON, WV10 0AG; J Rennison, SCARBOROUGH, YO11 3EW; ML Rodrigues, KENT, DA5 1PX; Carleton Shaw, LONDON, N10 3HT; S Shelly, GLOUS, GL7 1DX; KM Smiles, TYNE & WEAR, NE25 8RE; Kevin Sullivan, W.SUSSEX, BN13 3LN; CPL MA Tomic, BFPO 1; Ian Thompson, W SUSSEX, BN12 4EQ; Andrew Tinning, N. YORKSHIRE, HE3 1HY; Bob Watson, BEDS, MK40 3EE; Darren White, TYNE & WEAR, NE8 4PY; Gary Willis, DEVON, TQ1 1PZ.



THE SECOND ZZAP! QUIZ

Our second ever ZZAP! Quiz resulted in a massive turn out — seems lots of you know more about past issues of ZZAP! than we do — having carefully made a printout of the answers at the same time as writing the questions, it came as a bit of a daunting prospect to realise the piece of paper had been lost! Gary Penn took several hours working out the correct answers all over again. Anyway, first three out of the bag each get £25 worth of software and a ZZAP! T-shirt, and they were . . .

I Benjelloun, HERTS, AL8 7QP; Darren Crawley, WEST MIDLANDS, B68 9OB; David Hancox, COVENTRY, CV7 8AX.

The Runners-up (T-shirt): Jason Hart, WALES, CF6 4LE; Stephen Medcraft, ESSEX, SS9 8BP; Shane Stokes, Dublin 16, IRELAND.

Congratulations to everyone who won something — more next month!

How to enter your challenge

1. State games and scores clearly on the form provided (or a close copy). You can give fewer than four games if you wish.
2. State level achieved at the end of each game, either the wave number (if possible), rating or some indication of how far you went into the game along with the time taken to complete the game.
3. In the space provided write further details about the game which might help to confirm your score. If it's an arcade adventure then write the percentage and if it has a time limit or bonus then state how long was left and what bonus was awarded. Other details include things like the game crashing because of the high-score achieved or whether the game resets at a certain point. Any other relevant details will be useful.
5. Post your entry to: Zzap Challenge, Zzap! 64, PO Box 10, Ludlow, Shropshire, SY8 1DB

Yes, I'm ready to challenge the Zzap champion on the following games.

Game.................................... Score.................... Level reached.................. Time taken......................
Other details...

Game.................................... Score.................... Level reached.................. Time taken......................
Other details...

Game.................................... Score.................... Level reached.................. Time taken......................
Other details...

Game.................................... Score.................... Level reached.................. Time taken......................
Other details...

Did you exploit any cheats, bugs or special techniques (inc. auto rapid fire) to obtain any of these scores? (Yes/no) ... (If 'Yes', give full details on a separate piece of paper.)

I promise these scores are genuine. Signed ....
Name.......................................
Address...
Post code..........................
Telephone number (if poss)..........................



MORE WHEEEEE, SPLAT (GENTLY)

And yet another update on how the ZZAP!/CRASH/AMTIX! Dr Barnardo and Action Group charity parachute jump is progressing. C'mon people, we need your votes to push some of our staff out of a high-flying plane — they want to go — they really do ...

I suppose that it was inevitable that those who didn't really want to jump should attract the most votes. ZZAP's very own Mr Rignall seems to be at the top of the list and he is very concerned. When he asked me how he should go about getting out of this mess I suggested that he should try being pleasant to people which would result in his being ignored. Of course the easier alternative would be to send a few votes in himself, to try and work his way down the list. He put the proposition to his bank manager who simply refused to advance Julian the necessary funds. Strange thing was, the very next day we had some votes from a bank manager, for Julian!

Franco Frey, The Newsfield technocrat, is more than a bit disappointed that he is lying only eleventh in the jump table. I am a little surprised by this as Franco writes quite a lot for all three magazines, mostly on graphics packages, so he really deserves to considered. Someone at the last ZX Microfair really put his finger on Franco's problem, when he declared that Franco 'was a really nice guy'. The voting trend seems to be for the Newsfield equivalent of a video nasty, hence the strong showing by the likes of Gary Penn, Julian Rignall and Robin Candy. Send a nice guy aloft — Vote for Franco.

While we are on the subject of video nasties that reminds me of Mr Candy, who in truth is a good



bloke, he's just misunderstood. There seems to be something of an ego battle being conducted between Messrs Candy and Mangram. Each of them see the number of votes as a measure of popularity. This has naturally put Lloyd in a very difficult position, he isn't keen to allow his frail body to be ejected from the back of a Hercules. He is, however, just as determined not to be shown up by 'that little jumped up poke person'. The CRASH Editor Graeme Kidd seems to be attracting more votes than he bargained for, so many in fact that the worried man was caught actually trying to edit the jump table. I have now taken steps to ensure that the table is kept where Graeme can't find it, on his desk.

The software industry continues to donate prizes. Among the latest contributors are **Ocean**, **The Hit Squad**, **Incentive** and **Micromega**. The boys from Micromega, Neil Hooper to be exact, sent us a superb letter and what must be World's most awful joke, so appalling in fact we feel that it would be irresponsible to print it. We can, however, make it available to anyone daft enough to want to see it — for a mere five votes a read. And yes Neil, we would like to hear the one about His'n'Hercules. The **Ram Jam Corporation** have promised to send us a bumper box of prizes and a respectable block of votes. A sudden burst of generosity perhaps? Well not entirely, it seems AMTIX!'s Sean Masterson has upset them. Ram Jam, far from being a bunch of wallies, quickly calculated that sending a substantial number of votes for Sean would be a lot cheaper than paying the train fare for their heavy mob to come all the way up from London. Smart.

Even John Edwards, the client liaison person, has collected a vote! As yet I have been unable to track down the source but suspect that it may have come from an advertising agency, if so, send more. The Army would be truly grateful of the opportunity to test the lift capacity of a civilian-laden Hercules. I can think of no better way than by sending John, Graeme Kidd and Gary Liddon.

Remember, whoever you chose as a victim, never forget that every penny you send will go towards making a handicapped person's life easier.

This months voting recommendations:
FRANCO FREY because he's daft enough to really want to do it, and **GARY LIDDON** because he thinks he's man enough to.



I want .... to jump out of a very high-flying Hercules (He or she may use a parachute at their own discration)

I enclose a donation of £..... (minimum of £1.00) and no coins please. We get charged for receiving them.

I am frequently known as ....

and can be reached at ....

..

Postcode ....

SEND YOUR VOTES AND LOOT (NO COINS!) to:

WEEeeeee SPLAT! PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB

THE COMPETITIONY BIT

Name three flight simulation games

(1) ....

(2) ....

(3) ....

In fifteen words or less, using your skill and judgement and a pen, complete the phrase below in the most apt and original way:

I WANT GARY LIDDON TO JUMP BECAUSE

..

KILLING FOES FOR PEACE

First column of the new year and it appears the powers that be have decided to give me a 'corner' of my own. It makes sense really as I've been doing specialist strategy reviews and essays for a few months now and it seems they've gone down relatively well. As I've stated in previous issues, there are plenty of good strategy games to review. Eventually, I hope to get to see some SSI titles via US Gold but that depends on whether Mr Penn can remember to get on to his contacts there during the next month (hint). In the meantime, there are a couple of new games to take a look at, these being *Falklands 82* from PSS and Argus Press Software's *The Evil Crown*.

One of the more interesting things I came across this month, was the suggestion in the Sunday Press that *Falklands 82* was distasteful because there is a possibility that the Argentinians might win. Now, you can discover my own views on the game later in the column, but more importantly, my own views on the game — and indeed anyone else's, should not be based entirely on whether one side or another could 'win'. Certainly, if the case was that one or another side constantly won, that would be a valid reason to criticise a game. But the fact that over the past few years, strategy games have earned a certain degree of respect that has largely eluded other games, makes me surprised that the news feature took the tone it did. Do the majority of people in the mass media really want us to believe something just because it is important to them? I suppose the answer must be yes.

If the majority of the public as a whole believe such — after all, what we read *does* affect us to some degree — then how exactly does that microcosm of society known as the Strategy gamer, feel? Is there that feeling of wrongness because performance in a particular game was poor? Or is it that one just has to win to gain some sense of achievement in a genre so evidently a test of one's logical capabilities rather than the speed at which a joystick can be waggled? I sometimes wonder.

Problems with any kind of strategy game or indeed hints and suggestions for play are always welcome (I don't get a lot of mail, being into this specialist stuff, you see). If there's enough response, I should be able to print a useful reference column. So get pen to paper. If you're reading this, then the chances are you're interested at least to a small degree. I'm interested in what you have to say, so let's hear it . . . Until next issue, have fun.

FALKLANDS 82

PSS, £7.95, cass

The new year brings with it one of the most controversial games since PSS's *Theatre Europe*. Again the game is a modern strategy simulation and again the company concerned is PSS. This time however, the conflict is in no way a hypothetical vision of the apocalypse. This one has already happened — in recent years too. *Falklands 82* is PSS's attempt to recreate the brief but relatively bloody war fought between Argentina and Great Britain only three and a half years ago.

Many have felt that the subject was 'too close to home' and some felt that PSS's own tendency to include arcade type sequences into their wargames would somehow trivialise the affair. In fact, this is the first game the company has released without even the option of arcade sequences. Instead a fully fledged wargame solely dependent on its ability to simulate the actions of what many have called the last of the Imperialistic wars, has been released.

The game comes packaged in an unusually small format for PSS, being only a conventional cassette slip case rather than their 'traditional' bookcase cover. Inside is a comprehensive instruction book which is well presented and highly readable. The instructions themselves are not complicated and as seems to be the norm with English strategy software, it's designed with the beginner in mind (whilst still catering for the more experienced gamer). The instructions detail all the information supplied with each unit and how it affects play, victory conditions and all the other game related material with a directness and clarity which is fast becoming one of the strongest points in PSS's presentation.

Basically then, the game takes place in the Northern part of East Falkland Island beginning with the actual British landings on the Island. All the sea-sea and air-sea parts of the conflict are skipped (except for certain reports which will be elaborated upon later). Across the section of Island are ten settlements that need to be liberated by the British forces within a given number of game turns (the exact number of which depends on the difficulty level set by the player). British and Argentine forces are split up into different kinds of units of varying strength. Unit capabilities are Aggression Factor, Defensive Factor, Movement Factor and Range Factor expressed in purely abstract terms. Units themselves are displayed in the form of redefined character blocks.

The screen shows only that part of the Falklands covered by the game with terrain markers, major settlements and installations (such as the airfield) and the four possible landing sites for the forces. Once the landing site has been selected and the forces have embarked, gameplay is incredibly simple, being a case of following prompts and making uncomplicated decisions. Airstrikes can be summoned in good weather (as can support from the task force) and the Argentinian airforce will occasionally break through your air defence and strike against one of the land units (an announced strike is not necessarily successful) or the task force itself.

Enemy units are hidden until scouted by advanced allied units or engaged in combat. One of the options for the SAS and SBS units available to the player is the Reconnoitre option which will spot ranged enemy units. However, once play commences, things become worrying. Combat can be with any other unit in range. However, the way it is handled by the computer, using say an SAS unit to back up conventional infantry against an argentinian infantry unit has no effect at all. Instead of recognising the kind of sabotage and confusion a specialist unit would cause while the main force kept the large proportion of the enemy occupied, the computer simply goes off attack factors and happily wipes out the SAS and commences combat between the other two. This reduces your special forces to the level of recon troops — not the most realistic of evaluations by any means.

Proximity and Zone of Control can also have weird effects if a cluster of units is located in a small area. Allocating fire missions from artillery works fairly well but some of the randomi-



Familiar to us all — the map of the island bargied by the Argies. Sean says it was 3 years ago (cos he's writing at the end of 85, but we all know it was 4 years ago now).

"THIS IS WHERE I GET HIM!!"

zation factors for damage results must be unreliable when on a clear day, an Argentinian unit is attacked by air, sea land and indirect fire, in clear terrain — and comes out unscathed! When handling orders for a particular unit, if an enemy airstrike occurs (no matter whom it is directed against) that unit loses the ability to accept orders for the rest of that turn. Why?

However, considering the game requires the recapture of ten settlements and the successful defense of those settlements one full game turn after their capture, there is no reason why if this is achieved, the game should have to be mechanically played out for the required number of turns for that complexity level while your ships receive inevitable hammerings off the coast with no chance of you taking a part in their defense. Yet that is exactly what happens.

There is no option in the game to try tactics like the sabotage or attack of enemy air-bases (though perhaps such a feature would have been seen in the wrong light by those unaware of the speculative intentions of the author). Their is no strategy involved, though. That's the real problem. This is the first computer wargame I've ever played on every difficulty level and won every time.

If this is the way PSS games are to go in the future, I'm very sad indeed. *Theatre Europe* was excellently presented if a little weak on the strategy side. *Battle of Britain* had the option of excluding the arcade sequences and the result was a highly respectable wargame. Having said that, if you left them in and played the game with your eyes shut, it would probably give more credence to the term authenticity than *Falklands 82*.

Presentation 75%
Simply but effectively laid out and remarkably easy to use.

Graphics 60%
Sharp map of East Falkland Island but little else. Unit displays are nothing more than a joke..

Instructions 62%
Easy to pick up but woefully lacking in areas of important details and 'historical' notes.

Authenticity 39%
There isn't any — unfortunately.

Playability 64%
Rather surprisingly considering the limitations of the game as a simulation, it's quite playable if you're a *total* novice.

Value for money 33%
Far too undemanding and trivial.

Overall 34%
Despite the fact that this isn't the tasteless farce everybody thought it would be, it's still nothing other than a trivial misguided effort with little to offer except for the most unconcerned beginner. I still find it hard to believe PSS bothered to release it.

THE EVIL CROWN – A PREVIEW

Producer: Mind Games (Argus Press Software), £9.99, joystick and keys

This one player game is all about running a Barony in feudal medieval England. It's an icon driven game which allows the modification of various factors surrounding the running of your estate. Apart from the now fashionable use of icons, the game employs some animated sequences (to depict battles and revolts) and a redesigned character set adds atmosphere to the game.

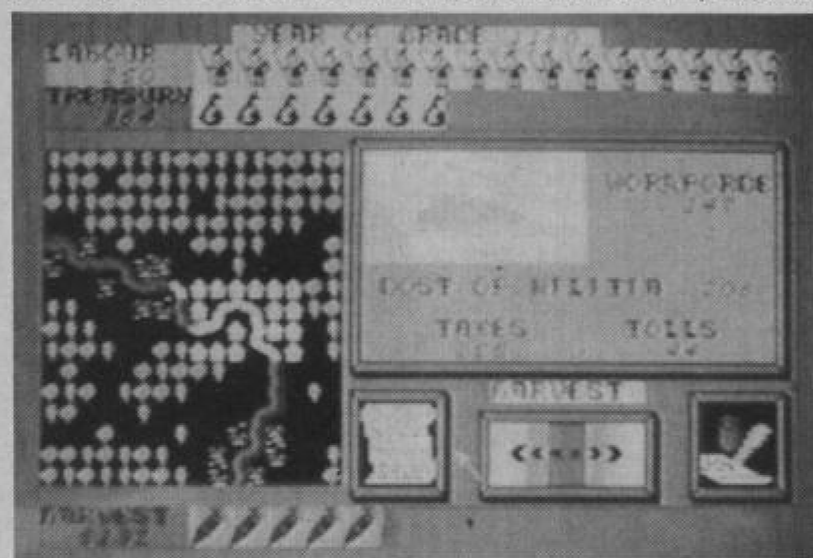
The main screen is split into two halves. On the left is an overhead view of the fields worked on by the peasantry. The cultivated areas are highlighted against the forest region. If the harvests are not too good, it's possible to select new areas for farming, using an arrow cursor. To the right of the screen are nine main icons which allow you to alter the tax rate, alter the toll rate for passing traders; pay scutage to the king (to avoid having to send your militia into battle for him); modify the size of the militia; give food hand outs (if the peasants are particularly poor); spend money on tournaments; check your progress; continue to the next stage of the game and quit.

The idea is that from the first year (1156), the estate has to be managed in yearly turns. By maintaining the right balance of taxes and forces and proving yourself in the annual tournaments. The main strategy part of the game takes place in the first part of the game where the allocation of available resources is planned. The option to continue is then selected.

The first part of this section shows a repetitive sequence of animals wandering through the forest. The more creatures, the less efficient the use of labour and land. A 'go away' icon allows the scene to change to the tournament sequence. This is the only part of the game that requires physical dexterity. The player takes part in a joust, and the top half of the screen displays the riders approaching each other. The bottom half has the jousting score on the left, and a view of the oncoming knight on the right. The cursor now becomes the point of a lance, itself made to move jerkily to simulate the effects of the galloping horse. By the time the two riders meet in the centre of the screen, the point of the lance must have been guided into a position that will result in a strike against the opponent. Enough successful passes and the tournament will be won. This section is particularly difficult to master, however, so practice will be necessary.



Whatever the outcome of the tournament, the next stage of the game deals with any battles and/or revolts by the peasantry that have to be resolved. Another option, to pay the militia for their participation in these events, is provided. A simplified graphic sequence showing a couple of figures in combat is used to convey the result. The colour of the figures also reflects how large the battle is. Assuming you are not totally defeated at this point, the next screen shows the harvest result. The greater the harvest the more efficient the labour force and use of land. Random elements like the effects of weather are accounted for by animated clouds covering the sun. If all is well at this point, the game progresses to the next year and the cycle begins again.



The subject matter is a slightly unusual one and has been approached in a rather interesting format. How good its final implementation on the Commodre 64 will be, is too early to really tell. However, the minute that's known, you will be able to read it here. How's that for service?





ZZAP! ON A POSTAGE STAMP

For our written records, every word in every issue of ZZAP! is saved on a micro floppy disk, so we can always find out what it was we really said! For the visual library, we have several sets of issues in our fab ZZAP! Binders, normally referred to as 'The Bible'. These are fine, except no one can find them when they want because 'someone else' has always left one hidden wherever they last used it — the usual sort of thing.

So we were all delighted when a ZZAP! reader sent us three film sheets with the mega-reduced pages of ZZAP! issue 6 on them. These are **microfiche** sheets, the kind used in banks to keep your current accounts up to date. They're also used in libraries for record purposes, not only for listings of titles held, but also to keep entire newspaper pages on record.

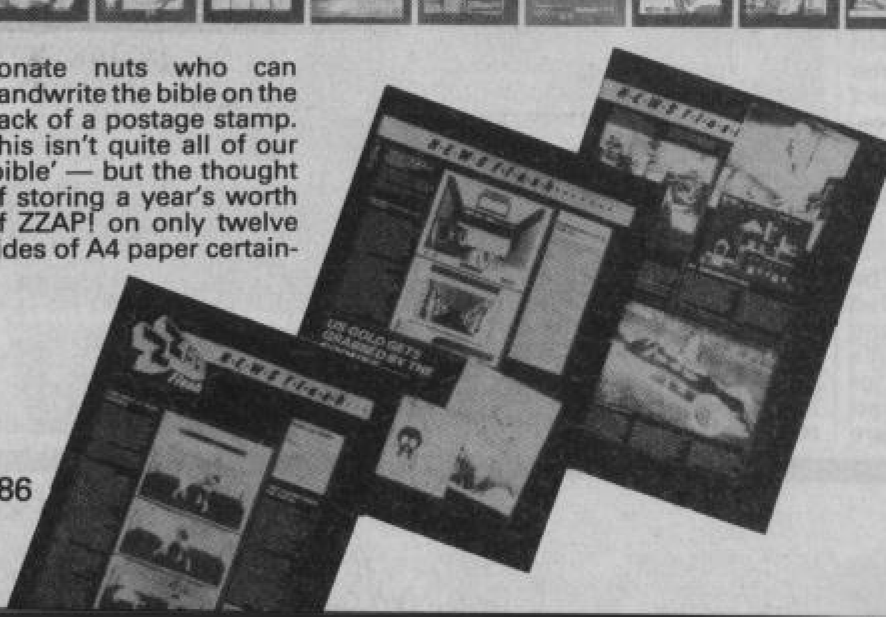
The three sheets reproduced here at actual size, contain all 132 pages of the issue, including ad pages (no charge advertisers — this is a free entry!), and despite their tiny size (a fraction over half an inch high) every word can be read with great ease under a magnifying glass. We can't promise that the printed result seen here will behave as well, but to prove the point, we've had one page blown up (300%) and you can see that it works.





A microfiche is normally in negative form and we have reproduced them here as you would see them under a microfiche projector.

There's something fascinating about miniaturised versions of the familiar, hence all those affectionate nuts who can handwrite the bible on the back of a postage stamp. This isn't quite all of our 'bible' — but the thought of storing a year's worth of ZZAP! on only twelve sides of A4 paper certainly has its attractions for us — think how tidy ZZAP! Towers would become, and never again would Julian Rignall be able to hide away our reference sources. Mind you, when it is hidden, the ZZAP! Binder is big enough to spot lurking under some geological strata of papers, press releases, letters and the like on his desk — so maybe big is still beautiful after all!



ZZAP! READERS TOP 3

1. *(2)* **PARADROID** (13%)
HEWSON CONSULTANTS, £7.95 cass
ZZAP! rating 97%

2. *(4)* **WINTER GAMES** (11%)
US GOLD, £9.95 cass
ZZAP! rating 94%

3. *(1)* **SUMMER GAMES II** (10%)
US GOLD, £9.95 cass
ZZAP! rating 97%

4. *(3)* **ELITE** (6%)
FIREBIRD, £14.95 cass, £17.95 disk
ZZAP! rating 92%

25. *(—)* **FIGHT NIGHT** (4%)
US GOLD, £9.95 cass, £14.95 disk
ZZAP! rating 93%

6. *(6)* **FRANKIE GOES TO HOLLYWOOD** (4%)
OCEAN, £9.95 cass
ZZAP! rating 97%

7. *(—)* **WHO DARES WINS II(3%)**
ALLIGATA, £7.95 cass
ZZAP! rating 90%

8. *(7)* **WAY OF THE EXPLODING FIST** (3%)
MELBOURNE HOUSE, £9.95 cass
ZZAP! rating 93%

9. *(8)* **PET PEOPLE** (3%)
ACTIVISION, £14.95 disk
ZZAP! rating 97%

10. *(9)* **PITSTOP II** (2%)
US GOLD, £9.95 cass
ZZAP! rating 91%

11. *(5)* **DROPZONE**
UK GOLD, £9.95 cass
ZZAP! rating 95%

12. *(13)* **SKYFOX**
ARIOLASOFT, £9.95 cass
ZZAP! rating 91%

13. *(—)* **ROBIN OF THE WOOD**
ODIN, £9.95 cass
ZZAP! rating 92%

14. *(14)* **BARRY MCGUIGAN'S BOXING**
ACTIVISION, £9.99 cass
ZZAP! rating 91%

YOU COULD WIN SOFTWARE BY VOTING FOR THE ZZAP! READERS TOP 30 CHART!

Every month we give away an amazing **£40 worth of software** to the first person whose ZZAP! READERS TOP 30 VOTING FORM is pulled from the bag. The winner also receives a super ZZAP! 64 T-shirt. Four runners up get a T-shirt and a ZZAP! Cap. So all you have to do is fill out the form below, remembering to put your name and address down, list your five favourite games in descending order (remember they must be released games that you have played), state which software you would like (to a total value of £40) should you win, and your T-shirt size (S,M,L). Then send your form in to the address shown.

ZZAP! 64 TOP 30 VOTING COUPON

(Please write in block capitals)

Name ....

Address ....

....

....

Postcode ....

If I win the £40 worth of software, the games I would like are:
Game (and software house)

My T-shirt size is S/M/L

I am voting for the following five games:

1 ....

2 ....

3 ....

4 ....

5 ....

ZZAP! TOP 30, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB

P 30 For February 1986

15. *(—)* **ACE**
CASCADE, £7.95 cass
ZZAP! rating 90%

16. *(23)* **MONTY ON THE RUN**
GREMLIN GRAPHICS, £9.95 cass
ZZAP! rating 90%

17. *(17)* **NODES OF YESOD**
ODIN, £9.95 cass
ZZAP! rating 95%

18. *(—)* **Z**
RINO, £9.95 cass
ZZAP! rating 88%

19. *(10)* **BEACH HEAD II**
US GOLD, £9.95 cass
ZZAP! rating 90%

20. *(—)* **SCARABAEUS**
ARIOLASOFT, £9.95 cass
ZZAP! rating 96%

21. *(12)* **HYPERSPORTS**
IMAGINE, £9.95 cass
ZZAP! rating 91%

22. *(19)* **HACKER**
ACTIVISION, £9.99 cass
ZZAP! rating 87%

23. *(—)* **COMMANDO**
ELITE, £9.95 cass
ZZAP! rating 77%

24. *(24)* **KARATEKA**
ARIOLASOFT, £9.95 cass
ZZAP! rating 80%

25. *(20)* **FOURTH PROTOCOL**
HUTCHINSON, £12.95 cass
ZZAP! rating 95%

26. *(—)* **RAMBO**
OCEAN, £9.95 cass
ZZAP! rating 65%

27. *(18)* **IMPOSSIBLE MISSION**
US GOLD, £9.95 cass
ZZAP! rating 92%

28. *(28)* **FRANK BRUNO'S BOXING**
ELITE, £9.95 cass
ZZAP! rating 69%

29. *(15)* **SPY Vs SPY II**
BEYOND, £9.95 cass
ZZAP! rating 92%

30. *(16)* **RESCUE ON FRACTALUS**
ACTIVISION £9.99 cass
ZZAP! rating 91%



Chart Voting Draw Winners
Winner (£40 worth of software plus T-shirt): Carlo Wiggins, Swanage, Dorset; Runners up (ZZAP! T-shirt and cap): **Gerald O' Loughlin**, London SW2 5HH; **Gabriele Roffi**, London NW1; **Peter Williams**, Craven Arms, Shropshire; **Geoff Lea**, Liphook, Hants.

THE FOURTH EVER ZZAP! QUIZ



FIRST 3 CORRECT ENTRIES OUT OF THE BAG WIN £25.- OF SOFTWARE + T-SHIRT

3 RUNNERS UP WIN A T-SHIRT!





NAME ....

ADDRESS ....

....

....

POST CODE ....

DON'T FORGET TO MARK HOW MANY DIFFERENCES YOU SPOTTED ON THE BACK OF THE ENVELOPE

ENTRIES BY FEB. 13th

UPDATE:
Marooned on an unknown world, the passengers of the wrecked liner "Arcadia" are about to perish in a ritual religious sacrifice. Since their capture they have seen nothing of Cross, the man pledged to saving them, but as the ceremony approaches its hideous climax…

THE TERMINAL MAN





STORY BY KELVIN GOSNELL© DRAWN BY OLIVER FREY©

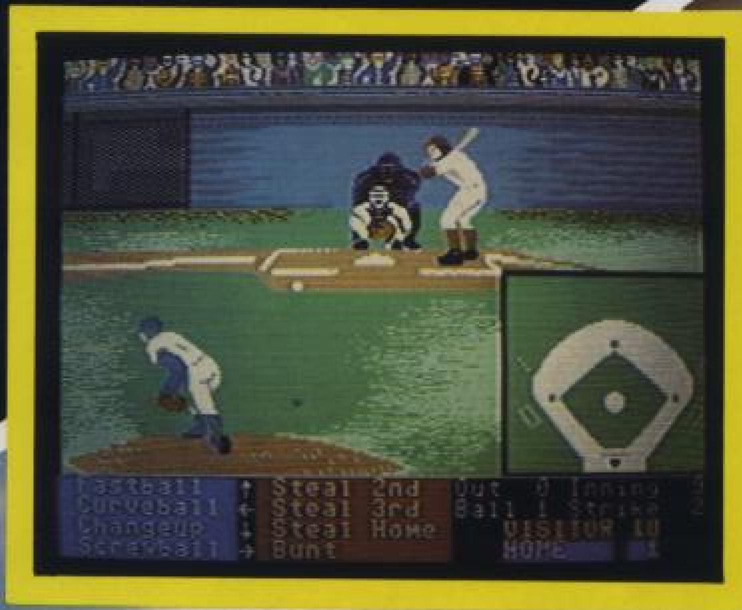

YOU HAVE SOMETHING THAT BELONGS TO ME, VILGARRE-
I WANT THESE PEOPLE BACK!
-AND YOU HAVE SOMETHING THAT I WANT. I THINK IT IS TIME TO BARGAIN...
CANCEL THIS CEREMONY AND SPARE THE PRISONERS-FOR NOW-I MUST TALK WITH CROSS...
BUT MY LORD! YOU CANNOT STOP THE CEREMONY! THE WRATH OF THE GODS WILL BE VISITED UPON US AND-
THE WRATH OF VILGARRE IS MUCH CLOSER THAN THE WRATH OF THE GODS, PRIEST- IT ALSO HURTS A GREAT DEAL MORE- THE CEREMONY IS CANCELLED-SEE TO IT!
SOON, ON THE BALCONY OF VILGARRE'S PALACE...
SO YOU SAY THAT THESE GREAT GLOBES IN THE SKY ARE OTHER WORLDS LIKE THIS ONE- AND I COULD TRAVEL TO THEM...
YES-IN A SPECIAL SHIP. WE CAME IN ONE- BUT IT IS DESTROYED.
YOU WILL FIND ME ANOTHER SHIP- YOU WILL FIND IT WITHIN 30 DAYS OR YOUR PASSENGERS START TO DIE!
IMPOSSIBLE! WE FOUND SOME OLD SHIPS, BUT THEY CANNOT FLY!
ARE THERE ANY MORE SOURCES OF WHAT YOU CALL 'RELICS' AS WELL AS THE SITE TO THE SOUTH?
YES, AWAY TO THE NORTH, BUT IT IS IN THE 'BURNING LAND'- FEW MEN RETURN ALIVE - ONLY THOSE WITH THE BURNING FEVER SURVIVE- IT IS A LIVING DEATH!
THEN THAT IS WHERE WE START OUR SEARCH...
BUT, CROSS- EVEN IF WE SURVIVE - WHAT OF THE OTHERS - HOW CAN WE KNOW HE WILL NOT KILL THEM THE MOMENT WE LEAVE?

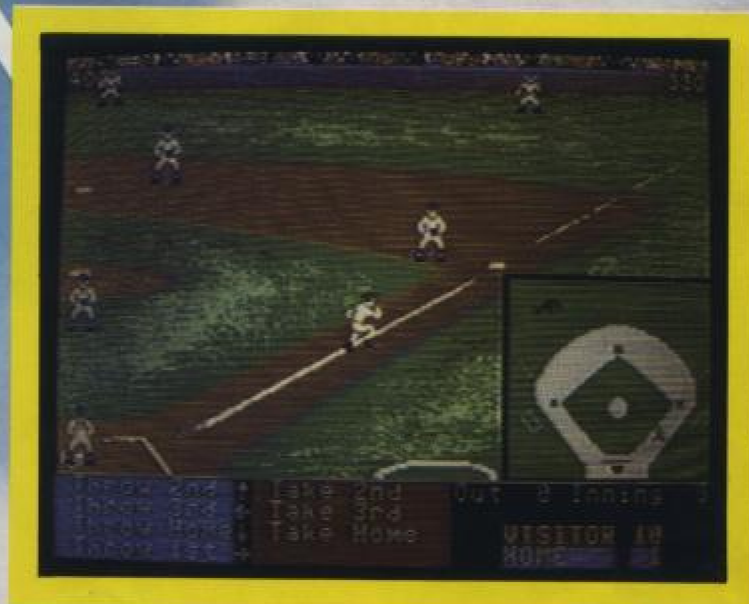


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